THE BASIC ELEMENTS OF DESIGN

Guidelines for Creating Professional-Looking Documents With Your LaserWriter

THE ELEMENTS OF DESIGN

In this book we will explore basic guidelines and techniques for using the visual elements shown in this illustration (as well as many other elements) in order to help you create more readable and persuasive documents.

Headline

Art/Graphic

Box

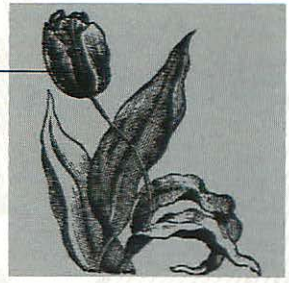
White Space

Drop Cap

Subhead

Margin

The GARDENER



edited by

Herb Arium and Art Boretum

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si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo. Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus

Paulo concinnior

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Chraque et exactis minimum distantia miror.

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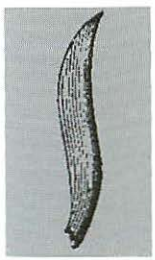

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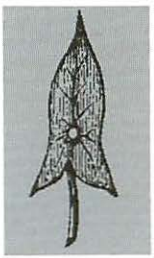

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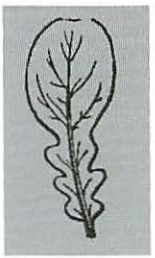

Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror.

Wraparound Text

Caption

Column

Chart

Rule

Gutter

THE APPLE PUBLISHING SYSTEM

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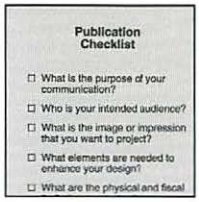

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INTRODUCTION

Why was this book written?

This book has one purpose: To help you produce attractive *and* effective documents on your LaserWriter.

Who was this book written for?

If you're a typical LaserWriter user, you are probably not a schooled graphic designer. Nevertheless, you will see how you can make professional, interesting documents by learning the fundamental principles and techniques of design.

No matter what level computer user you are, there are boundless options available to you for enriching the visual impact of your page design. The emphasis of this book is to explore those options and help make your documents visually compelling and functional, whether you are working in a powerful desktop publishing application, or using a simple word processing program.

What's in this book for you?

This book is designed as a collection of guidelines that help you make the best design choices for your situation. Whether you are writing a resumé, a newsletter, or creating a magazine layout, you will learn to apply the elements of good design to produce high-quality, professional-looking documents.

What's inside this book?

Each chapter offers a set of guidelines and rules of thumb that explain how you can make the best design decisions to liven up your document. We'll discuss the following themes and how they can improve the implementation of good design.

1. Planning and organizing your document.
2. Simple guidelines for typography and for using fonts.
3. Choosing the right design elements for your document.
4. Creatively using black-and-white design elements to make more visually interesting laser-printed documents.
5. Avoiding the common mistakes in design and page layout.

Some of the specific design techniques and elements discussed in this book require the more powerful capacities of page layout programs or the capability to use scanned images. But even if you can't duplicate a particular design feature, the principles and reasons behind good design *choices* can help you make equivalent decisions relevant to your own system's capabilities.

How to use this book

Read this book casually and at your own pace. This is not intended to be a textbook, nor an owner's manual. This is a collection of helpful hints and guiding concepts. Ultimately, your creative touch and the specific needs of your document should determine which techniques work best for your purposes. That is why we encourage you to experiment, and to explore the realm of good design with us in this book.

Have Fun.

CHAPTER 1

PLANNING AND ORGANIZING YOUR DOCUMENT

A successful document is one that effectively communicates your message.

Good design contributes to the overall effectiveness and usefulness of your document by making it more visually appealing and more readable.

Good design is not just a matter of aesthetics; it involves choosing the most appropriate design elements for your document. Good design choices produce lively and interesting documents *and* help communicate your message.

The choices you make have some basic constraints such as the format of your document, whether you are working in a word processing program or in a desktop publishing application, the size of your budget, and your own experience and expertise. Nevertheless, within these constraints, you will find that you can still be creative and flexible in choosing the best design elements for your pages.

Publication Checklist

- ☐ What is the purpose of your communication?
- ☐ Who is your intended audience?
- ☐ What is the image or impression that you want to project?
- ☐ What elements are needed to enhance your design?
- ☐ What are the physical and fiscal

Planning for Effective Communication

In order to choose the best design elements for your document's purpose, you need to develop a clear understanding of your intended message, the audience you are addressing, and the resources you have to work with.

The following checklist is designed to help you develop "the big picture" for your intended publication. It will help you identify your particular communication problems so you can make the most effective and appropriate design choices.

☐ What is the purpose of your communication?

Every document has a purpose. Some are meant to *persuade* (such as advertisements, sales brochures, press releases, business plans, posters, and flyers). Others are designed to *inform* (such as business reports, bulletins, price lists, and newsletters). Some documents are meant to *identify* (such as business cards, stationery, certificates, and labels). And still others provide a source of *reference* (such as directories, lists, schedules, event calendars, and yearbooks).

In addition, many documents have several purposes. For instance, a business brochure informs an audience about a particular subject, but also seeks to persuade the reader to adopt a specific viewpoint. Similarly, a resumé needs to identify you accurately, but its underlying purpose is to convince an employer that you are the best candidate for a position.

Whatever the case, defining the purpose of your communication is the first step to making appropriate design choices for your document.

☐ Who is your intended audience?

Identifying your audience helps you to choose design tools and techniques that grab the readers' interest.

Who are your readers? Are they peers? Customers? Potential clients? Bosses? How much do they know about the subject? How much time are they likely to spend reading this document? What information

Publication Checklist

- ☐ What is the purpose of your communication?
- ☐ Who is your intended audience?
- ☐ What is the image or impression that you want to project?
- ☐ What elements are needed to enhance your design?
- ☐ What are the physical and fiscal limits to your design?
- ☐ Timeframe
- ☐ Visual elements
  Photos, Art, Logos

would be of interest to them? What format is appropriate for this audience?

As you develop your publication, take your readers' perspective. Consider their needs and reactions. Your goal is to interact with your readers, not talk at them. By writing and designing from this perspective you will grab their attention *and* convey your message clearly without wasting space.

☐ What is the image or impression that you want to project?

How do you want your audience to perceive you? What is the overall look and feel of your publication? Is it formal or informal, avant garde or traditional? Is the content scholarly or informal, serious or fun? Your document's design will determine the impression you project. This overall image is supported by your choice of fonts and graphic elements, your writing style, and even the quality of paper you print your document on.

☐ What elements are needed to enhance your design?

Create a list of parts that will go into the final composite of your document. Will you use headlines and subheads, photographs, or scanned images? Will there be other forms of art? Will you use rules, or borders, or boxes? How much text will you use? How many different articles? How many pages?

Once you have a good idea of the pieces you need, including the amount of text and graphic elements, organizing them into an eye-catching page design is much easier.

☐ What are the physical and fiscal limits to your design?

Ultimately, the design elements you choose must be based on realistic and attainable goals. What is your document's budget? Can you afford to produce the design you're planning? How much time do you have—enough, or are you rushed? If you want to use a special graphic element such as a scanned photo image, do you have access to a scanner? And can you import that image into your computer program?

Giving careful thought to answering these questions will help you to clarify the scope of your project so that you can better understand and address the design constraints you may face in planning and producing your particular document.

Organizing Your Design Elements

There aren't many hard and fast rules for designing your document. In fact, understanding the general principles and concepts of page design and typography gives you the basis from which to *break* the rules. The important thing to remember is that tools and techniques that are effective in one situation might not necessarily apply to another—what works great for one page layout may be inappropriate for the next.

For example, it may not be appropriate to use an ornate typeface *SUCH AS THIS* in a letter to stockholders from the Chairman of the Board, but it may be quite appropriate to use that typeface in an ad for the company's product. (We will discuss typeface selection further in the coming chapters.)

These general concepts will help you make better design choices:

Appropriateness and Relevance

A successful publication is the result of design choices that are appropriate and relevant to your document's purpose. Choose design elements that help the reader understand your message. A report of serious subject matter, such as a legal brief, requires different design choices than a children's zoo newsletter. When choosing a layout or specific graphic elements, such as logos or photographs, pick those that supplement your message instead of those that merely decorate the page.

(See Example A.)

Proportion

The relative size of your type and your graphic elements should be determined by their importance and their relationship to the document's overall format. Disproportion creates imbalance which distracts the reader and reduces the document's usefulness.

(See Example B.)

Example A: Appropriateness

Left: This legal document uses a logo in its letterhead that conveys a formal, distinguished impression.

Right: The pictures chosen for this newsletter both entertain the reader and communicate the underlying message—animals at the zoo are interesting and entertaining. Try to imagine the impact this newsletter would have without pictures.

JOHNSON & WOODARD
Attorneys

Orbilium dictare

Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec versum antiquis, sed honorem et praemia posci. Recte necne crocum floreaque perambulet Attae fabula si dubitem, clament periisse pudorem cuncti pene patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit; vel quia nil rectum, nisi quod placuit sibi, ducunt, vel quia turpe putant parere minoribus, et quae imberbes didicere senes. Interdum volgus rectum videt, est ubi peccat. Si vetera tu mirator laudatique poetas, ut nihil antefert, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo.

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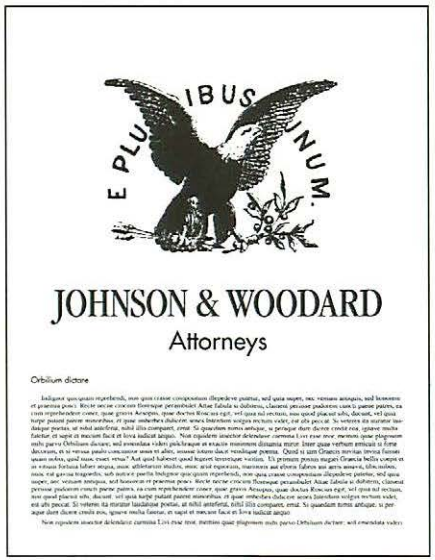
Example B: Proportion

On this page, the eagle illustration steals the reader's attention away from the legal brief's important contents. The disproportionate letterhead is inappropriate to this document's format and formal tone.



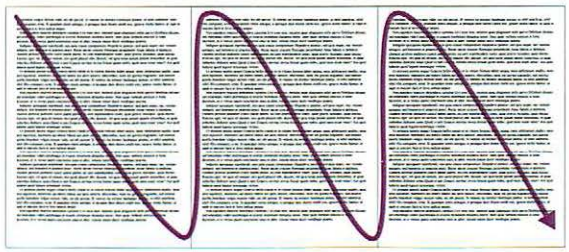
Direction

Typically, readers of Western languages visually scan a page from the upper left corner to the lower right corner. If a document is more than one or two columns wide, or if it has several facing pages together, this *reading rhythm pattern* takes on a wave like motion—the eye moves down from the upper left, and then back up again.

By respecting this visual pattern, you optimize the effect of the graphic elements in your design.

Your reader should be able to move through your document in a logical and easy manner. By carefully placing visual design elements, you can guide the reader from relevant point to relevant point. If you use graphic elements contrary to this visual pattern, the reader's eye might simply pass over what is too difficult or troublesome to follow.

(See Example A.)



Consistency

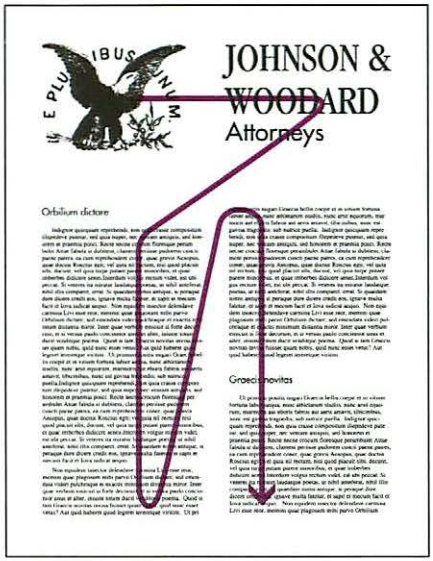
When choosing design elements, try to create a layout that is consistent with your intended purpose and style. Use the same margin widths, typefaces, type size, paragraph indents, and column spacing on every page. Repeating design elements that help to organize your text and art, such as borders, rules, and column size, gives your multipage document a uniform look and feel.

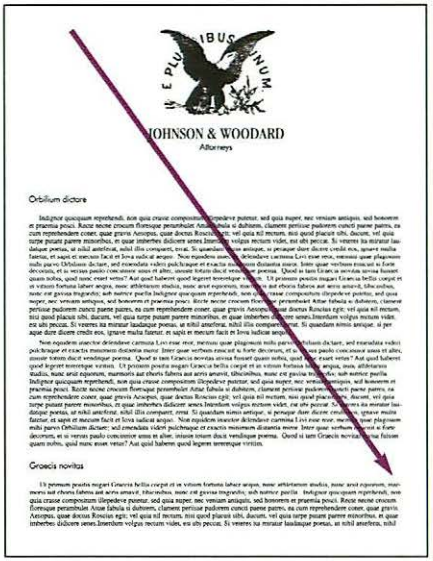
If you are producing more than one issue of your document (for instance, if you are producing a monthly newsletter) it is even more important to maintain a consistent page design. In some cases it might be appropriate to create a completely redesigned publication for each new issue, but in general, establishing a uniform look and feel gives your publication an identity that is more easily recognizable to your audience.

(See Example B.)

Example A: Direction

Examine these two samples and see which page layout is easier to follow.





Example B: Consistency

Consistency need not be boring. Imagine that the owl is the only art element on every page: it would make you think this newsletter was only about that particular owl, not an entire zoo. As you look at the two facing pages of this publication, notice how the collection of related illustrations—the dramatic, graduated border spanning the base of both pages, and the uniform column sizes, margins, typeface and styles—give this newsletter a consistent format and a more cohesive design.

Contrast and Color

Contrast is the juxtaposition of dissimilar visual elements on a page.

Balancing type and other graphics with the surrounding blank areas (called "white space") gives your publications varying shades of *color*. In the black-and-white world of laser-printed documents, color is the degree of difference between the "lightest" elements on a page, and the "darkest." Effective use of contrast and color is one of the the most persuasive tools to set the tone for your communication. We will be discussing the use of contrasting elements throughout this book.

Squint as you view this page and you will stop seeing the printed words and begin to see the underlying color of the page.

(See Example A.)

Restraint

With the increasing power of today's computers, it's easy to overuse the design capabilities you have at your fingertips. Clarity, organization, and simplicity are as critical to your page design as they are to your style of prose. Remember that design choices should not distract from your message, but instead, should support it. As was discussed in the section on consistency, for example, it is best to stick to a few carefully chosen typefaces, styles, and sizes. Too many typefaces can divert the reader's attention from your intended message.

(See Example B.)

Final Details

Before you print your finished document, be sure that you have checked for any last minute details or mistakes that you may have missed. Pay attention to the small design flaws that can sometimes ruin an otherwise attractive page. And take the time to proofread your document, especially for punctuation and spelling errors that your computer's spellcheck program might miss.

Example C shows some common design flaws to look for. In the trouble-shooting chapter at the end of this book, we will discuss how to avoid many of these annoying errors of page design and font use.

(See Example C.)

Example A: Contrast

Low-contrast documents, such as this left example, have little variation between light and dark. In this case, the long blocks of text tend to darken the page, creating a low degree of color and contrast for the reader's eye. High-contrast documents, like this zoo newsletter, have a lot of variation in color and tend to be more lively and inviting —with dark areas, such as the picture and text blocks, offset by lighter areas with little or no type or graphics.

JOHNSON & WOODARD
Attorneys

Orbilium dictare

Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci. Recte necne crocum floreaque perambulet Attae fabula si dubitem, clament periisse pudorem cuncti paene patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit; vel quia nil rectum, nisi quod placuit sibi, ducunt, vel quia turpe putant parere minoribus, et quae imberbes didicere senes.Interdum volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo.

Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte desuetum, ei si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema. Quod si tam Graecis novitas invisa fuisset quam nobis, quid nunc esset vetus? Aut quid haberet quod legeret tereretque viritim.

Graecis novitas

Ut primum positis nugari Graecia bellis coepit et in vitium fortuna labier aequa, nunc athletarum studiis, nunc arsit equorum, marmoris aut eboris fabros aut aeris amavit, tibicinibus, nunc est gavisa tragoedis; sub nutrice puella. Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci. Recte necne crocum floreaque perambulet Attae fabula si dubitem, clament periisse pudorem cuncti paene patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit; vel quia nil rectum, nisi quod placuit sibi, ducunt, vel quia turpe putant parere minoribus, et quae imberbes didicere senes.Interdum volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo. Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte desuetum, ei si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema. Quod si tam Graecis novitas invisa fuisset quam nobis, quid nunc esset vetus? Aut quid haberet quod legeret tereretque viritim.

Come to the
ZOO

Interdum volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo.

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Johnson & Woodard
Attorneys

Orbilium dictare

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Delendave carmina

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Graecis novitas

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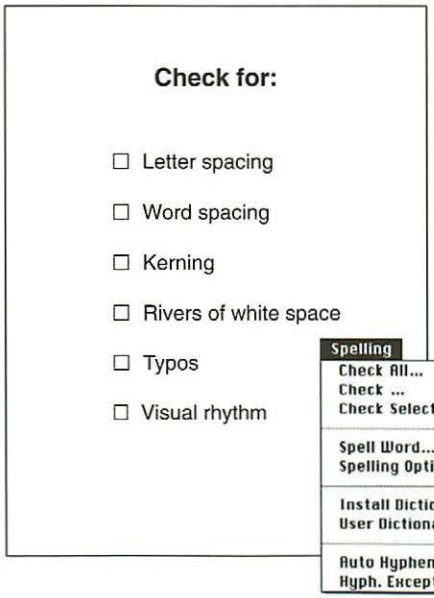
Example B: Restraint

Notice how this legal brief has become jumbled and confusing with too many typefaces on the same page. It's easy to get distracted from the text as you wonder if information in one typeface is more, or less, significant than information in another typeface.



Check for:

- ☐ Letter spacing
- ☐ Word spacing
- ☐ Kerning
- ☐ Rivers of white space
- ☐ Typos
- ☐ Visual rhythm

Spelling
Check All... ⌘=
Check ...
Check Selection... ⌘K
Spell Word... ⌘Y
Spelling Options...
Install Dictionaries...
User Dictionary...
Auto Hyphenate
Hyph. Exceptions...

Example C: Final Details

"Proofing" your pages before you print is just as vital to the success of your document as proofreading your text for content. Just as a passage of text suffers from an unclear writing style, your document can suffer from inappropriate design choices or undetected flaws.

CHAPTER 2

SIMPLE GUIDELINES FOR TYPOGRAPHY AND FONT USE

This chapter will present guidelines and suggestions for properly using typefaces and fonts. We will explore the most important typographic rules in order to make your documents work more effectively and look more professional.

Typeface and Font: What's the difference?

At some point the question is bound to come up: What is the difference between a "typeface" and a "font"? While there may always be some confusion in the professional world concerning concrete definitions, it's easiest to remember that a typeface is the design for a family of characters and symbols which share a common style, such as Helvetica or Palatino. A font is the specific size and variety of the actual letter or character in that family (for example 12 point Helvetica Bold, or 10 point Palatino Italic).

> TYPOGRAPHY AND FONT USE SHOULD ACHIEVE FOR THE READER WHAT VOICE

Typefaces can be classified into two groups: serif and sans serif.

Those small accents at the ends of the strokes of the letters are serifs. Fonts that do not have these accents are "sans" serifs.

In general, serif type is considered more *readable* while sans serif type is more *legible*. For long passages of text, readability is the most important factor. On the other hand, text that stands alone, such as a headline or call-out, requires a typeface that is more legible.

Consider the headlines in the following example and notice which is more legible. Of course you can *read* both of these, but which one is more easily recognizable?

Wanted! Dead or Alive.

Serif

Wanted! Dead or Alive.

Sans Serif

(See Example A.)

Try to avoid using more than two typefaces on the same page.

This is when the distinction between a font and a typeface becomes important. It's fine to use several sizes, weights, and styles of the same typeface family on the same page. In fact we will see how fonts such as bold or italics can be a very effective design choice for adding emphasis—*if* they are in the same typeface family, and if you use them judiciously.

If you want to use more than one typeface, a good combination to choose is sans serif for your headings and serif for your body text. But using more than two or three typefaces on the same page becomes confusing and awkward for the reader.

Take it easy on the different varieties of the same typeface. Too many typefaces and styles on the same page can turn your document into a ransom note. Consider the following example for its overuse of typefaces.

(See Example B.)

Example A:
Serif and sans serif body text

Read these paragraphs and consider which one feels easier to read.

Readability means using type that is easy to follow. Many studies have shown that serif type is easier to read in long blocks of text, for many reasons. Remember that readability is usually more important in lengthy text, such as books or business reports, but even in these two short paragraphs, you should be able to get a sense for the differences.

Serif

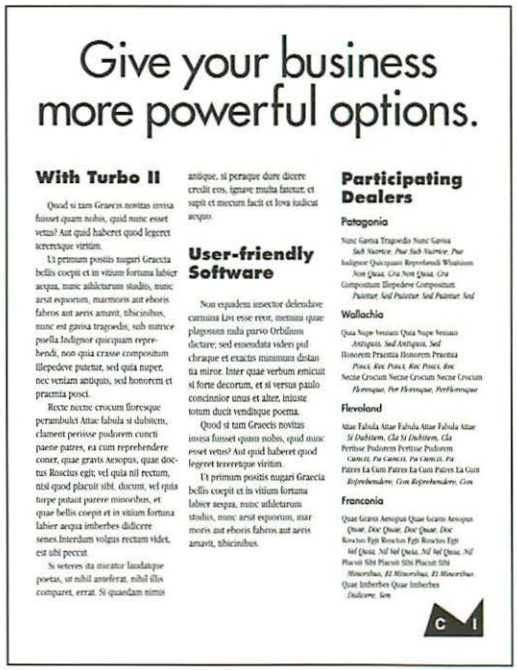
Legibility refers to the ability to recognize the characters within the text. In order for a short block of text to stand out in importance, it should be distinctly legible at a quick glance. Sans serif text is best used for display type such as headlines and signs because of its inherent legibility.

Sans Serif

Example B:
Too many typefaces

Left: There are too many fonts battling for your attention.

Right: This ad is much more effective and straightforward in communicating its message when it simply combines a *Futura* headline with *Garamond Condensed* body text.



Another important guideline to follow when choosing typefaces is to avoid combining two serif or two sans serif fonts on the same page. For instance, two blocks of text set in similar typefaces on the same page often lack enough visual contrast to be distinguished from each other, and therefore leave the reader confused.

(See Example A.)

Creating Emphasis with Type Styles

Type styles can add emphasis or contrast to a particular typeface.

Most word processing or page design programs give you these style choices for creating emphasis or contrast: Underline, *Italics*, **Bold,** ALL CAPS, Shadow, and Outline.

Don't underline unless there is a very specific need for it. Underlining is a throw-back to the typewriter and lends an unprofessional look to your published document. It also destroys the uniqueness of a given typeface. A better choice for emphasis is either italics or boldface.

Italics should be your first choice for putting emphasis on a single word, or passage *within* the body text. It is also effective in indicating irony or humor, and in suggesting casual emphasis.

Bold type is best used for headings and subheads. Type set in boldface adds emphasis and authority, and is a good choice when you need a strong contrast of light and dark text.

ALL CAPS works fine for some headings, but should be avoided in longer lengths of text. Type set in ALL CAPS is difficult to read because the characters all look the same, and the reader must work harder in order to recognize the words. It's OK to use all caps sparingly in order to attract attention or to emphasize a headline. But don't overdo it.

Outline or Shadow type styles are ornamental fonts and are rarely used in most situations. Unless you have a specific reason for using them, try another stylistic choice to emphasize your text. If you do use them, do it for a few short words that stand alone on the page, such as a headline or logo.

(See Example B.)

Example A:
Similar sans serif fonts

In these side by side paragraphs, notice how the two sans serif fonts compete with each other for attention. There is not enough contrast between the two faces to create any kind of emphasis. Instead, the two types are in subtle conflict with each other.

Helvetica and Avant Garde, both sans serif fonts, are poor choices to include together on the same page. Notice the distinct differences in the letter shapes. Helvetica has a simple, readable quality to it; while Avant Garde is more modernistic and geometric, but less readable.

Helvetica

Using these typefaces on the same page is confusing to the reader's eye. You should choose typefaces that either provide visual contrast to the page or add emphasis to the text.

Avant Garde

Example B:
Different type styles

Look at these paragraphs. Notice how each stylistic choice lends unique emphasis and visual contrast.

Typography and font use should achieve for the reader what voice tone and inflection convey to the lis-

Underline

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener. See how

Italics

Typography and font use should achieve for the reader what voice tone and inflection convey to the

Bold

TYPOGRAPHY AND FONT USE SHOULD ACHIEVE FOR THE READER WHAT VOICE TONE AND

All Caps

Typography and font use should achieve for the reader what voice tone and inflection con-

Shadow

Typography and font use should achieve for the reader what voice tone and inflection convey to the

Outline

Alignment

Choosing the right alignment of type will set the tone and feeling for your document.

Flush-left alignment with a ragged right edge provides an "open," informal feeling. It is generally considered the most readable of line settings.

Because *justified* columns are uniform in length, they can "darken" a page by eliminating the white space surrounding the ragged edges of text.

Be careful in choosing justified columns. Justified type can sometimes create large gaps of white space between words which reduce the readability of your text. You can steer clear of this mistake by avoiding overly narrow, justified columns that allow for only a few words per line.

Centering tends to create a formal tone and is frequently used for documents like invitations and official announcements. Avoid centering long blocks of text as this forces your reader to search for the beginning of each line.

(See Example A.)

Proper Spacing Between Letters, Words, and Paragraphs

Too much space between certain letters can reduce the readability of a word.

Sometimes there appears to be too much space separating certain pairs of letters. For example, this effect can be particularly apparent in a headline with an uppercase "W" next to a lowercase "a," or an uppercase "T" next to a lowercase "o."

Reducing the space between letter pairs can improve the clarity and readability of a given word or group of words. This is accomplished through *kerning*.

Kerning is the adjustment of space between selected pairs of letters.

If your computer program allows you to kern pairs of letters, take advantage of this capability to improve the legibility of your type. By adding or subtracting space between certain pairs of letters, you can make the entire word or sentence easier, or harder, to read.

(See Example B.)

Kerning is also essential to improving legibility when setting white type against a solid background, called *reversing*.

(See Example C.)

Example A:
Alignment

Here are three examples of aligning your text. Notice how each paragraph conveys a different impression.

Typography and font use should achieve for the reader what voice tone and inflection convey to the lis-

Flush left, ragged right

Typography and font use should achieve for the reader what voice tone and inflection convey to the lis-

Justified

Typography and font use should achieve for the reader what voice tone and inflection convey to the lis-

Centered

Example B:
Various kerning samples

Kerning certain pairs of letters can affect the readability and legibility of a word, or a line of text.

kern kern kern kern kern

Very loose **Loose** **Normal** **Tight** **Very tight**

Example C:
Kerning reverse type

Kerning is critical to the legibility of reverse type because many typefaces become difficult to read when placed on a black background. Proper letter spacing allows the eye to easily adjust to the contrast between type and its background.

Good

Too tight

Paragraph Spacing

Adding space between paragraphs makes it easier for the reader to find the next paragraph and creates a sense of openness on the page, thus increasing the readability of the text.

(See Example A.)

Type Size and Leading

Type size affects the readability of your text.

As a general rule of thumb, body text is easiest to read when set at 9, 10, 11, or 12 points. Long passages set in smaller type, such as 7 or 8 points, can be too difficult for the eye to focus on.

However, which size of type is best to choose changes from one typeface to another. Different typefaces of the same size vary in readability. Note, in Example B, how the same size type appears larger in some typefaces than in others.

(See Example B.)

Compared to the rest of the page, type size should always be proportionate to the importance of your message and the amount of white space available. Small type floating in an ocean of white space is lost to the reader's attention, and appears unimportant.

(See Example C.)

Large type crammed into a small or tight space becomes too imbalanced and difficult to read .

(See Example D.)

The amount of spacing between lines of type, called ***leading****, affects overall legibility.*

Most word processing or page layout programs have a means for adjusting the amount of line space—usually found in a "Paragraph" menu. A good rule of thumb is that the line spacing should be about 20% larger that the type size. For instance, if your type size is 12 points, your leading (pronounced *ledding*) should be about 14 points. This is a ratio of "12/14." Try to use minimal leading for short lines of text and increase the leading as the line length increases, keeping in mind the optimal readability of your text.

Example A:
Paragraph spacing

The distinction between these two paragraphs becomes more apparent as the space between them is gradually increased. Proper paragraph spacing makes it easier for the reader to move from one paragraph into the next.

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

See how each paragraph adds a different shade of gray, or "color"

No paragraph spacing

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

See how each paragraph adds a different shade of gray, or "color"

½ line paragraph space

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

See how each paragraph adds a different

1 line paragraph space

Example B:
Typeface differences

These paragraphs are all set in 10 point type. But notice how some faces appear bigger than others.

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

Futura Light

Typography and font use should achieve for the reader what voice tone and inflection convey to the lis-

Palatino

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

ITC Garamond

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

Helvetica

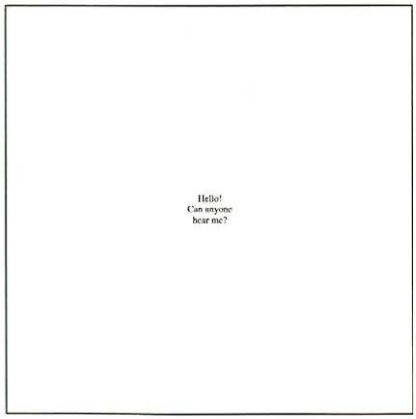
Typography and font use should achieve for the reader what voice tone and

Bookman Demi

Typography and font use should achieve for the reader what voice tone and

Futura Extra Bold

Examples C and D:
Type size readibility



Reducing the leading in headlines often improves their appearance and readability by closing the gaps between the lines.

Squint your eyes at the paragraphs in Example A and see how much lighter each paragraph becomes as the leading increases.

(See Example A.)

The Color of Type

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

Though your LaserWriter™ produces documents in black and white, typeface and style give "color" to the printed page. Color in this sense means the overall tone, or texture, of a block of text. By selecting different typefaces, weight, or styles, you control the amount of contrast between the type and its surrounding white space—thus giving color to your page.

These choices help in creating emphasis, and in determining the visual impact and the overall mood of your page. Depending on the size and style of a particular typeface, your document can become more readable and persuasive, or—if the typeface is illegible—the message will be lost.

The paragraphs in Example B illustrate the variations between light and dark typefaces. The first group is from one typeface family, Adobe Stone Serif, and demonstrates how variations in a font's style change the page's color. The second group shows how different typefaces on the same page have differing degrees of contrast. Notice how each paragraph adds a different shade of gray, or "color" to the page. Think of the surrounding white space as your palette, and your selection of type as your paint choice.

(See Example B.)

Example A: Leading changes

Extra leading can improve the readability of body text by opening up the page, reducing the "darkness" of the text, and allowing extra white space to frame the text.

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

See how each paragraph adds a different shade of gray, or "color" to the page than another paragraph does. Think of the surrounding white space as your palette, and your selection of type as your paint choice.

8 point type, 8 point lead

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

See how each paragraph adds a different shade of gray, or "color" to the page than another paragraph does. Think of the surrounding white space as your palette, and your selection of type as

8 point type, 9 point lead

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

See how each paragraph adds a different shade of gray, or "color" to the page than another paragraph does. Think of the surrounding white space as your palette, and

8 point type, 10 point lead

Example B: Color of type

Various 10 point Adobe Stone Serif styles

Typography and font use should achieve for the reader what voice tone and inflection convey to the

Roman

Typography and font use should achieve for the reader what voice tone and inflection con-

Semibold

Typography and font use should achieve for the reader what voice tone and

Bold

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

Italic

Typography and font use should achieve for the reader what voice tone and inflection convey to the

Semibold Italic

Typography and font use should achieve for the reader what voice tone and

Bold Italic

Mixed 10 point typefaces

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

Futura Light

Typography and font use should achieve for the reader what voice tone and inflection convey to the lis-

Palatino

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

ITC Garamond

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

Helvetica

Typography and font use should achieve for the reader what voice tone and

Bookman Demi

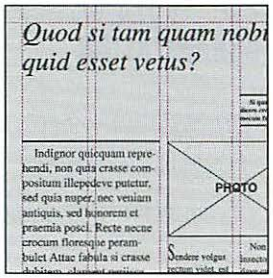
Typography and font use should achieve for the reader what voice tone and

Futura Extra Bold

CHAPTER 3

MAKING THE RIGHT DESIGN CHOICES

Creating attractive and effective documents requires a working knowledge of the fundamental elements that compose a page. In this chapter we'll discuss the elements of page design and layout, and how to best use them in your document. We'll discuss how to determine the most appropriate page layout for your purposes, then show you how to organize the visual elements on your page in order to successfully communicate your message.



The Tools of Organization

Page organizing tools are fundamental to the overall structure of your page design and layout.

Whether you are writing a resumé, a company newsletter, or a sales brochure, effective page layout requires careful planning. Just as an architect draws blueprints to plan a building, you need to use page organizing tools to plan your page. With your blueprint as a guide, you can then choose the most appropriate text and graphic elements to help your reader move from one point to another in your document. You should use elements to help your reader quickly locate information, and determine what's most important.

Grids

By creating grids, you define where to put things on the page.

The *grid* is the organizational framework for designing your page. The term "grid" may sound like technical jargon, but a grid simply describes the organization of space on the page. Think of grids as a way of dividing your page into regions where you designate the placement of text, display type, artwork, or other graphics. Choosing a particular grid pattern determines the number of columns, margin size, placement of headlines, subheads, art, and other page elements.

Another important advantage of designing with grids is that you can preset your layout, and then reuse it with minor variations. This allows you to maintain page-to-page consistency when designing a multipage layout, such as a tri-fold brochure.

The most fundamental part of a grid, the ***columns****, organize text and other visual elements on the page.*

(See Example A.)

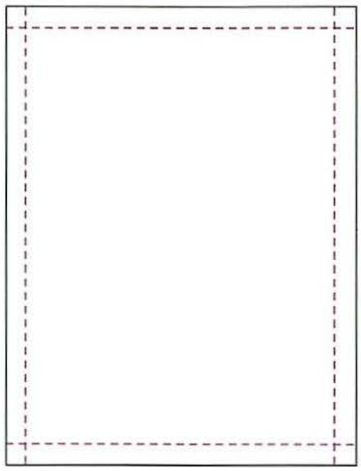
Why are grids so useful?

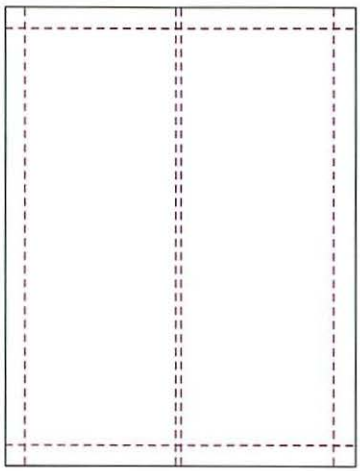
People usually prefer to read shorter lines of text rather than longer ones because less effort is required for the eye to move from word to word. Consider how difficult it would be to read a one-column wide newspaper

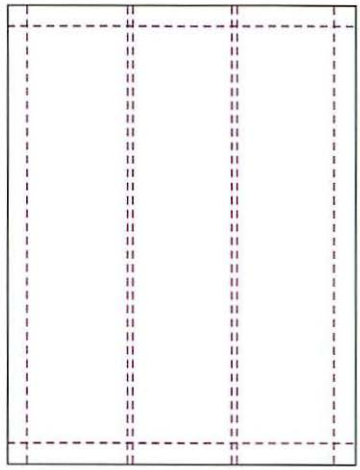
Example A:
Grid columns

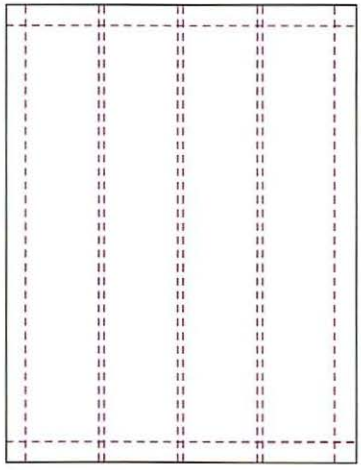
Even the simplest, text-only documents can be seen as having an underlying grid pattern. In these examples, the grid pattern ranges from one column of text, to five columns. These columns are the regions into which your text and other graphic elements are placed.

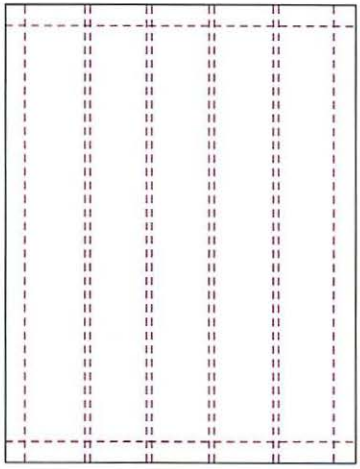
Letter-size (8½ x 11) (vertical format)



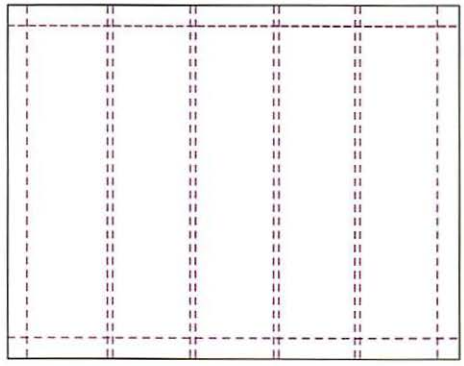




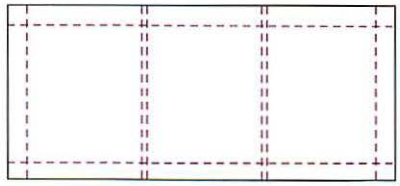




Letter-size (8½ x 11) (horizontal format)



Envelope (horizontal format)



where the articles span the entire width of the page! You would be forced to start reading at the top, without the freedom of scanning the page for various articles or pictures of interest.

Dividing your page into smaller, more digestible sections enables your reader to move more easily from point to point, and allows you to use graphic elements to guide the reader's eye. Remember that the reader's natural tendency is to scan a page from the upper left to the lower right. You can use grids to take advantage of this tendency.

Not all columns on a page have to be the same width. You can create good looking publications by varying the column width within a multicolumn grid. In Example A, this five-column grid lends itself to a variety of column arrangements.

(See Example A.)

Using Visual Elements to Communicate Your Message

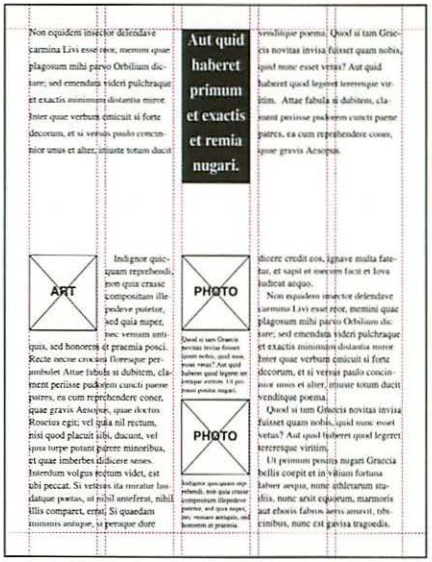
Once you have organized your available design space with grids, you can create an even stronger visual framework by employing the two primary *visual elements—graphics and type*. By balancing text with graphics, you give the reader an obvious and compelling starting point.

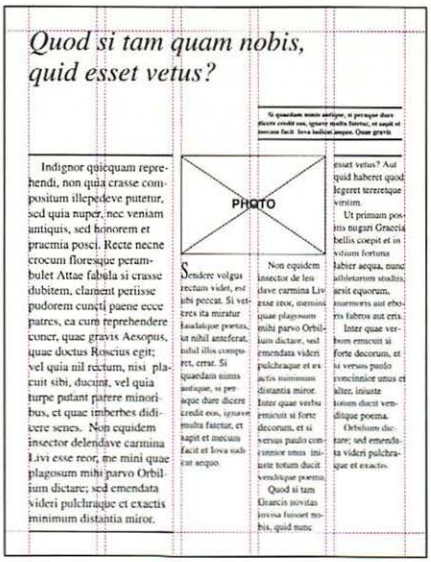
These are the most useful visual elements to consider when designing your page:

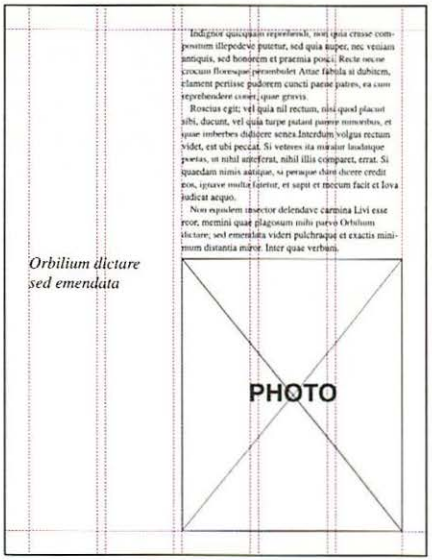
- *Appropriate design choices about text*—from type size to the location of headings and subheads—help you draw your reader in.
- *Art and photography* help illustrate your text by creating a mood, by providing additional information, and by setting the overall tone.
- *Charts, graphs, and other statistical elements* can condense pages of information into small spaces.
- *Rules, borders, boxes, initial caps, bullets, arrows,* and other graphic devices all serve to create strong organization, which guides the eye from place to place.

Example A:
Various 5-column grids

These samples demonstrate the flexibility you have in choosing the placement of text and graphics on a page. All of these layouts are based upon a five-column grid, but the arrangement of text columns, photos and art, display type, and white space gives each document a different look and feel. The most important reason for using grids to arrange your page is that it allows you to design the most appropriate layout for your specific communication needs.







PUTTING THESE TOOLS TO WORK

We will look at four types of documents: a resumé, a press release, a business presentation, and a company brochure. While each of these publications obviously has a different purpose, we'll examine how they use the same organizational and design tools to achieve their purposes. We'll also see how much more effective these documents are when redesigned with the tools we've discussed so far.

Some of the design elements in the following makeover examples require design capabilities beyond certain word processing programs.

For instance, in order to use photographs, you may need access to a scanner, *and* a word processor or page layout program which can import scanned images.

However, if you are designing your documents with the aid of the Apple OneScanner™ and the high quality output of a LaserWriter printer, all you will need is an application that allows you to import or paste in scanned images. You will not need to adjust the poor quality of your photos by manipulating them with another photo retouching program because the OneScanner automatically adjusts itself to provide the highest resolution at the time you scan in your image.

Nevertheless, the capabilities of your computer and the program you are using limit only your range of choices, not your ability to produce a better document. Whether you are creating a simple document, such as the press release, or a more complex one, such as the brochure, the basic premise of good design is the same:

Effective and appropriate use of visual elements will improve your document's appearance, and thus communicate your message more clearly.

The Resumé (before)

While all the pertinent information may be included in this resumé, there are few clear visual clues to help the reader pick out the important points.

(See Example A.)

The Resumé (after makeover)

The one-column text layout is similar to the original resumé, but note the addition of an extra wide left margin. The empty white space of this margin frames the more important textual information while, at the same time, giving the eye space to "rest" on the page.

The placement of the applicant's name and address in the upper left helps to quickly draw the reader into this page. The name is set in bold, three points larger than the rest of the text for added emphasis.

The subheads are set in bold type for better emphasis. "Hanging" them into the left margin distinguishes them from the text, and makes them easier to locate.

This vertical rule pushes your attention back toward the subheads, and keeps your eyes moving on to the next block of information.

(See Example B.)

Example A:
Resumé (before)

Jonathan Q. Public
1234 Anywhere Street
Urban Wasteland, NY 00700

Interdum volgus

Rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antiqua, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo. Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo. Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema.

Indignor quicquam reprehendi

Non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci. Recte necne crocum floresque perambulet Attae fabula si dubitem, clament periisse pudorem cuncti paene patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit; vel quia nil rectum, nisi quod placuit sibi, ducunt, vel quia turpe putant parere minoribus, et quae imberbes didicere senes.Quod si tam Graecis novitas invisa fuisset quam nobis, quid nunc esset vetus? Aut quid haberet quod legeret tereretque viritim.

Ut primum positis nugari

Graecia bellis coepit et in vitium fortuna labier aequa, nunc athletarum studiis, nunc arsit equorum, marmoris aut eboris fabros aut aeris amavit, tibicinibus, nunc est gavisa tragoedis; sub nutrice puella.Interdum volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo.

Non equidem insector

delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema. Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci. Recte necne crocum floresque perambulet Attae fabula si dubitem, clament periisse pudorem cuncti paene patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit; vel quia nil rec-

Example B:
Resumé (after makeover)

Jonathan Q. Public
1234 Anywhere Street
Urban Wasteland, NY
00700

Interdum volgus

Rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo. Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo. Orbilium dictare, sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema.

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Ut primum positis nugari

Graecia bellis coepit et in vitium fortuna labier aequa, nunc athletarum studiis, nunc arsit equorum, marmoris aut eboris fabros aut aeris amavit, tibicinibus, nunc est gavisa tragoedis; sub nutrice puella.Interdum volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo.

Non equidem insector

delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema. Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci. Recte necne crocum floresque peram bulet Attae fabula si dubitem, clament periisse pudorem cuncti paene patres, ea

The Press Release (before)

Here we see a rather bland and uninviting document. The choice of a single typeface and style, plus the centered format and the long body of text gives the reader no compelling starting point, and no assistance in finding important details.

In addition, the wide column and small typeface make the text difficult to read smoothly from the end of one line to the beginning of the next.

One obvious goal of a press release is to communicate information that the author considers vital and/or important to an audience. Because the design of this press release does little to grab the reader's attention or interest, whatever important information is contained within is likely to be lost.

(See Example A.)

The Press Release (after makeover)

The made-over press release in Example B makes the subject matter immediately evident and uses good visual organization to help the reader become more involved in the document's message.

A photograph (scanned in) pulls your attention to the top of the page.

The new headline identifies this press release's message.

The vertical rule above this headline pushes your eye down into the text while, at the same time, "framing" the page.

Bold subheadings divide the text into shorter, more digestible chunks of information.

The typeface for the body text has been changed to Palatino, a "serif" typeface, which is easier to read than the original Helvetica sans serif typeface.

(See Example B.)

Example A:
Press release (before)

Press Release
Silver Hawks Named
Endangered Species

Quod si tam Graecis novitas invisa fuisset quam nobis, quid nunc esset vetus? Aut quid haberet quod legeret tereretque viritim.

Ut primum positis nugari Graecia bellis coepit et in vitium fortuna labier aequa, nunc athletarum studiis, nunc arsit equorum, marmoris aut eboris fabros aut aeris amavit, tibicinibus, nunc est gavisa tragoedis; sub nutrice puella.Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci.

Recte necne crocum floresque perambulet Attae fabula si dubitem, clament periisse pudorem cuncti paene patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit; vel quia nil rectum, nisi quod placuit sibi, ducunt, vel quia turpe putant parere minoribus, et quae imberbes didicere senes.Interdum volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo.

Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema.

Quod si tam Graecis novitas invisa fuisset quam nobis, quid nunc esset vetus? Aut quid haberet quod legeret tereretque viritim.

Graecia bellis coepit et in vitium fortuna labier aequa, nunc athletarum studiis, nunc arsit equorum, marmoris aut eboris fabros aut aeris amavit, tibicinibus, nunc est gavisa tragoedis; sub nutrice puella.Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci. Recte necne crocum floresque perambulet Attae fabula si dubitem, clament periisse pudorem cuncti paene patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit; vel quia nil rectum, nisi quod placuit sibi, ducunt, vel quia turpe putant parere minoribus, et quae imberbes didicere senes.Interdum volgus rectum videt, est ubi peccat.

Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo.Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema.

Example B:
Press release (after makeover)

Press Release

Silver Hawks Named Endangered Species

Non equidem insector

Quod si tam Graecis novitas invisa fuisset quam nobis, quid nunc esset vetus? Aut quid haberet quod legeret tereretque viritim. Ut primum positis nugari Graecia bellis coepit et in vitium fortuna labier aequa, nunc athletarum studiis, nunc arsit equorum, marmoris aut eboris fabros aut aeris amavit, tibicinibus, nunc est gavisa tragoedis; sub nutrice puella.Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia .

Graecia bellis coepit

Recte necne crocum floresque perambulet Attae fabula si dubitem, clament periisse pudorem cuncti paene patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit; vel quia nil rectum, nisi quod placuit sibi, ducunt, vel quia turpe putant parere minoribus, et quae imberbes didicere senes.Interdum volgus rectum videt, est ubi peccat Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo.

Si quaedam nimis antique

Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema.
Quod si tam Graecis novitas invisa fuisset quam nobis, quid nunc esset vetus? Aut quid haberet quod legeret tereretque viritim.

Orbilium dictare

Graecia bellis coepit et in vitium fortuna labier aequa, nunc athletarum studiis, nunc arsit equorum, marmoris aut eboris fabros aut aeris amavit, tibicinibus, nunc est gavisa tragoedis; sub nutrice puella.Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci.

The Business Presentation (before)

This document has a vast amount of important information to convey, and is handicapped by a cumbersome collection of numbers and statistics. With so much complicated detail, it is a chore to read this presentation. Much of this report could be illustrated with graphics, in order to make it more palatable and understandable.

(See Example A.)

The Business Presentation (after makeover)

This presentation becomes lively *and* informative with the use of a two-column grid. The text is much easier to read.

Newly created or redesigned graphs display the statistical information in a catchy, easy-to-read manner. The reader can see the relationship between important numbers much more quickly, and clearly.

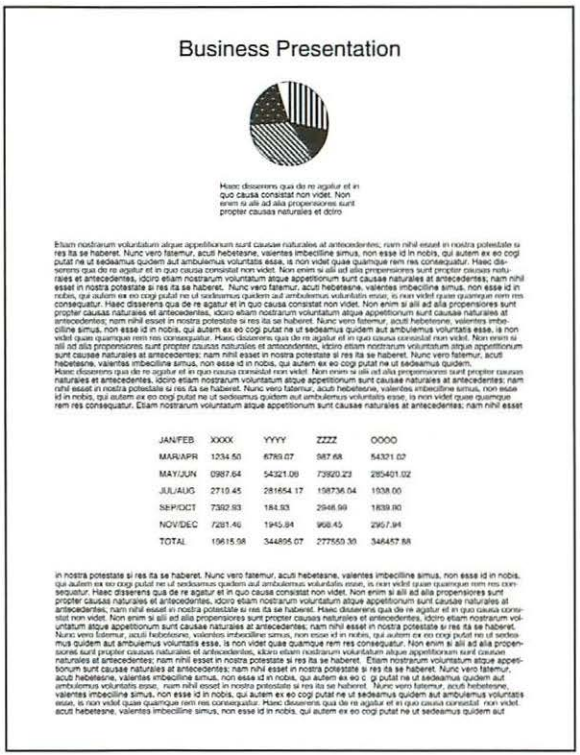
The larger type and bold drop cap give the reader a clear starting point. The short introductory paragraph covers the width of the page which makes it easy for the reader to get into the report.

The 20% filled border framing the document visually adds to this presentation's importance.

Adding the logo at the base of the document helps project a professional appearance, and identifies the company without overshadowing the content of the report.

(See Example B.)

Example A:
Business presentation (before)



Business Presentation

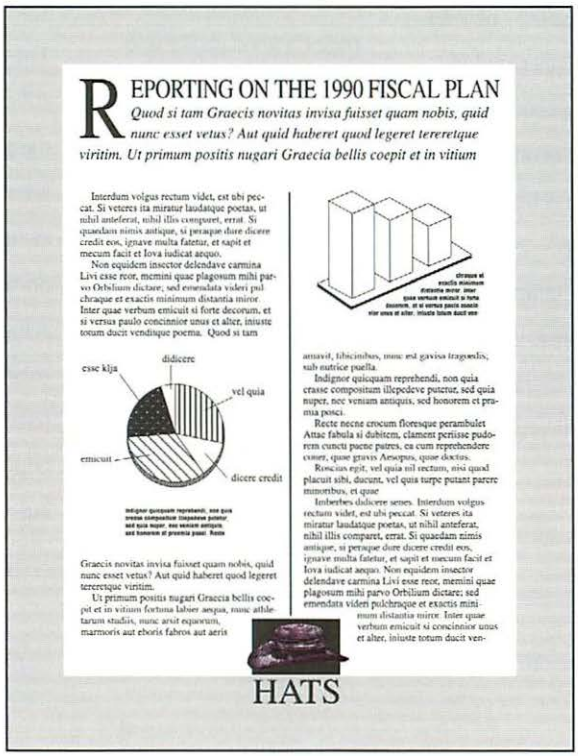
Haec disserens qua de re agatur et in quo causa consistat non videt. Non enim si alii ad alia propensiores sunt propter causas naturales et dcirc

Etiam nostrarum voluntatum atque appetitionum sunt causae naturales at antecedentes; nam nihil esset in nostra potestate si res ita se haberet. Nunc vero fatemur, acuti hebetesne, valentes imbecilline simus, non esse id in nobis, qui autem ex eo cogi putat ne ut sedeamus quidem aut ambulemus voluntatis esse, is non videt quae quamque rem res consequatur. Haec disserens qua de re agatur et in quo causa consistat non videt. Non enim si alii ad alia propensiores sunt propter causas naturales et antecedentes, idcirco etiam nostrarum voluntatum atque appetitionum sunt causae naturales at antecedentes; nam nihil esset in nostra potestate si res ita se haberet. Nunc vero fatemur, acuti hebetesne, valentes imbecilline simus, non esse id in nobis, qui autem ex eo cogi putat ne ut sedeamus quidem aut ambulemus voluntatis esse, is non videt quae quamque rem res consequatur. Haec disserens qua de re agatur et in quo causa consistat non videt. Non enim si alii ad alia propensiores sunt propter causas naturales et antecedentes, idcirco etiam nostrarum voluntatum atque appetitionum sunt causae naturales at antecedentes; nam nihil esset in nostra potestate si res ita se haberet. Nunc vero fatemur, acuti hebetesne, valentes imbecilline simus, non esse id in nobis, qui autem ex eo cogi putat ne ut sedeamus quidem aut ambulemus voluntatis esse, is non videt quae quamque rem res consequatur. Haec disserens qua de re agatur et in quo causa consistat non videt. Non enim si alii ad alia propensiores sunt propter causas naturales et antecedentes, idcirco etiam nostrarum voluntatum atque appetitionum sunt causae naturales at antecedentes; nam nihil esset in nostra potestate si res ita se haberet. Nunc vero fatemur, acuti hebetesne, valentes imbecilline simus, non esse id in nobis, qui autem ex eo cogi putat ne ut sedeamus quidem aut ambulemus voluntatis esse, is non videt quae quamque rem res consequatur. Etiam nostrarum voluntatum atque appetitionum sunt causae naturales at antecedentes; nam nihil esset

JAN/FEB	XXXX	YYYY	ZZZZ	OOOO
MAR/APR	1234.50	6789.07	987.68	54321.02
MAY/JUN	0987.64	54321.09	73920.23	285401.02
JUL/AUG	2710.45	281654.17	158736.04	1938.00
SEP/OCT	7392.93	184.93	2948.99	1839.80
NOV/DEC	7281.46	1945.84	968.45	2967.94
TOTAL	19615.98	344895.07	277553.36	346457.88

in nostra potestate si res ita se haberet. Nunc vero fatemur, acuti hebetesne, valentes imbecilline simus, non esse id in nobis, qui autem ex eo cogi putat ne ut sedeamus quidem aut ambulemus voluntatis esse, is non videt quae quamque rem res consequatur. Haec disserens qua de re agatur et in quo causa consistat non videt. Non enim si alii ad alia propensiores sunt propter causas naturales et antecedentes, idcirco etiam nostrarum voluntatum atque appetitionum sunt causae naturales at antecedentes; nam nihil esset in nostra potestate si res ita se haberet. Haec disserens qua de re agatur et in quo causa consistat non videt. Non enim si alii ad alia propensiores sunt propter causas naturales et antecedentes, idcirco etiam nostrarum voluntatum atque appetitionum sunt causae naturales at antecedentes; nam nihil esset in nostra potestate si res ita se haberet. Nunc vero fatemur, acuti hebetesne, valentes imbecilline simus, non esse id in nobis, qui autem ex eo cogi putat ne ut sedeamus quidem aut ambulemus voluntatis esse, is non videt quae quamque rem res consequatur. Haec disserens qua de re agatur et in quo causa consistat non videt. Non enim si alii ad alia propensiores sunt propter causas naturales et antecedentes, idcirco etiam nostrarum voluntatum atque appetitionum sunt causae naturales at antecedentes; nam nihil esset in nostra potestate si res ita se haberet. Etiam nostrarum voluntatum atque appetitionum sunt causae naturales at antecedentes; nam nihil esset in nostra potestate si res ita se haberet. Nunc vero fatemur, acuti hebetesne, valentes imbecilline simus, non esse id in nobis, qui autem ex eo c gi putat ne ut sedeamus quidem aut ambulemus voluntatis esse, nam nihil esset in nostra potestate si res ita se haberet. Nunc vero fatemur, acuti hebetesne, valentes imbecilline simus, non esse id in nobis, qui autem ex eo cogi putat ne ut sedeamus quidem aut ambulemus voluntatis esse, is non videt quae quamque rem res consequatur. Haec disserens qua de re agatur et in quo causa consistat non videt. acuti hebetesne, valentes imbecilline simus, non esse id in nobis, qui autem ex eo cogi putat ne ut sedeamus quidem aut

Example B:
Business presentation (after makeover)



REPORTING ON THE 1990 FISCAL PLAN

Quod si tam Graecis novitas invisa fuisset quam nobis, quid nunc esset vetus? Aut quid haberet quod legeret tereretque viritim. Ut primum positis nugari Graecia bellis coepit et in vitium

Interdum volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo.

Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pul chraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema. Quod si tam

Graecis novitas invisa fuisset quam nobis, quid nunc esset vetus? Aut quid haberet quod legeret tererctque viritim.

Ut primum positis nugari Graecia bellis coepit et in vitium fortuna labor aequa, nunc athletarum studiis, nunc arsit equorum, marmoris aut eboris fabros aut aeris

HATS

amavit, Hbicimbus, nunc est gavisa tragoedis, sub nutrice puella.

Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci.

Recte necne crocum floresque perambulet Attae fabula si dubitem, clament periisse pudorem cuncti pucne patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus.

Roscius egit, vel quia nil rectum, nisi quod placuit sibi, ducunt, vel quia turpe putant parere minoribus, et quae

Imberbes didicere senes. Interdum volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo. Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si concinnior unus et alter, iniuste totum ducit ven-

The Brochure (before)

When designing a newsletter, or any other kind of multipage publication, don't let your art or other graphic elements "fall into the *gutter*" of your page—as is demonstrated in Example A. Burying the graphic in the fold of the page is distracting and upsets the overall balance of the page.

When designing a document with two or more facing pages, a good choice is to give each page a relatively equal balance of text and graphics. In Example A, there is little logic in the present location of the art. In this case, the boxes surrounding the art tend to create a sense of imbalance and distract the eye inward toward the gutter of the document.

(See Example A.)

The Brochure (after makeover)

The brochure is now four columns wide. Expanding the grid design creates better symmetry between the art elements and the text in this document. This layout now achieves a pleasing visual balance between the facing pages, and between the body text and the surrounding white space.

Generally, art helps draw attention to the text it supports. In this case, the illustrations create a fun and nostalgic mood. Wrapping the text around the pictures guides the reader through the article without having to stop at each picture.

The redesigned title functions as an engaging graphic element that introduces the article's purpose. The distinguishing *initial cap* and the enlarged introductory paragraph effectively mark the starting point of the article.

The *side bar* presents additional or complementary information and calls attention to itself with more art.

When designing multipage documents, it's best to keep facing pages together, and to view those pages as one large layout or "spread." If you have a program that allows you to view the entire page from a smaller perspective (usually called "page view"), take advantage of that feature to see how the facing pages of your document fit together.

(See Example B.)

Example A:
Brochure (before)

The History of Shoes
Recte necne crocum floresque perambulet Attae fabula si dubitem, clament periisse pudorem cuncti paene patres

Quod si tam Graecis novitas invisa fuisset quam nobis, quid nunc esset vetus? Aut quid haberet quod legeret tereretque viritim.

Ut primum positis nugari Graecia bellis coepit et in vitium fortuna labier aequa, nunc athletarum studiis, nunc armis equorum, marmora aut eburis fabros aut aeris amarit, tibicinibus, nunc et gemina tragoedis; sub nutrice puella. Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci. Recte necne crocum floresque perambulet Attae fabula si dubitem, clament periisse pudorem cuncti paene patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit; vel quia nil rectum, nisi quod placuit sibi, ducunt, vel quia turpe putant parere minoribus, et quae imberbes didicere senes. Interdum volgus rectum videt, est ubi peccat. Si vetera tis miratur laudatique poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si perque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequa.

Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exacta minorum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema.

Quod si tam Graecis novitas invisa fuisset quam nobis, quid nunc esset vetus? Aut quid haberet quod legeret tereretque viritim.

Ut primum positis nugari Graecia bellis coepit et in vitium fortuna labier aequa, nunc athletarum studiis, nunc armis equorum, marmora aut eburis fabros aut aeris amarit, tibicinibus, nunc et gemina tragoedis; sub nutrice puella. Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci. Recte necne crocum floresque perambulet Attae fabula si dubitem, clament periisse pudorem cuncti paene patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit; vel quia nil rectum, nisi quod placuit sibi, ducunt, vel quia turpe putant parere minoribus, et quae imberbes didicere senes. Interdum volgus rectum videt, est ubi peccat. Si vetera tis miratur laudatique poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si perque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iove iudicat aequa.

Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare;

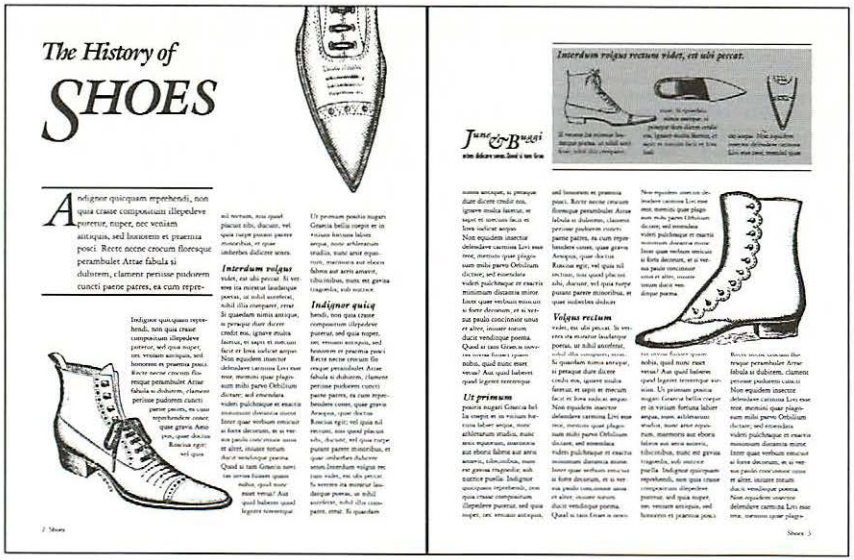
sed emendata videri pulchraque et exacta minorum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema.

et ben didicere shaberet

June & Bugsi

et ben didicere shaberet

Example B:
Brochure (after makeover)



The History of
SHOES

Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci. Recte necne crocum floresque perambulet Attae fabula si dubitem, clament periisse pudorem cuncti paene patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit; vel quia nil rectum, nisi quod placuit sibi, ducunt, vel quia turpe putant parere minoribus, et quae imberbes didicere senes.

Interdum volgus rectum videt, est ubi peccat. Si vetera tis miratur laudatique poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si perque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iove iudicat aequa.

Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exacta minorum distantia miror.

Indignor quicq

Ut primum positis nugari Graecia bellis coepit et in vitium fortuna labier aequa, nunc athletarum studiis, nunc armis equorum, marmora aut eburis fabros aut aeris amarit, tibicinibus, nunc et gemina tragoedis; sub nutrice puella.

Ut primum

CHAPTER 4

DESIGNING IN BLACK AND WHITE FOR YOUR LASERWRITER DOCUMENTS

Typically, the documents you design and produce are printed in black and white on a LaserWriter. But printing in monochrome doesn't restrict your creative resources. The next two chapters will show you the extraordinarily versatile palette of black and white, and the many shades of gray in between. You'll learn to work with contrast, grayscale, screens and solids, and scanned images to create vibrant, colorful, high-resolution laserprinted documents.

Using basic black-and-white design principles and a little imagination, you can create interesting publications and discover that designing in black and white is not only more economical than four-color printing, it's more convenient *and* more effective for most of your purposes.

The Visual Elements of Contrast and Color

Remember that contrast is the juxtaposition of dissimilar elements and color is the degree of contrast between light and dark elements. Squint as you view this page and you will stop seeing the printed words and begin to see the underlying "color" of the page. This is the most fundamental of design principles and the most persuasive device available for drawing the reader's eye into a document.

Mixing heavy type with a lighter typestyle, or placing a bold headline in front of an area of white space, or creating a heavy border around a block of text, are all examples of using contrast as a design element.

(See Example A.)

Size contrast is governed by the balance of type and its surrounding white space.

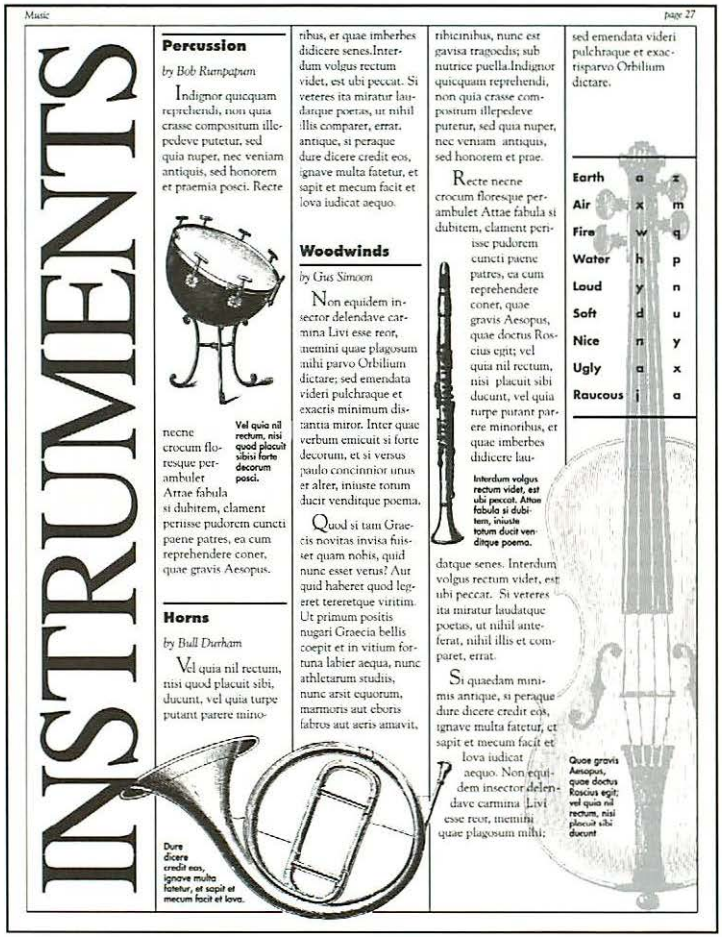
In headline type, for example, enlarging a word or even a single character can dramatically change the visual effect on the page.

Another example of size contrast, *initial caps* are designed to draw the reader's attention to the start of a passage of text.

Look at the document demonstrated in Example A and consider how the initial caps (the first letter in the body text set larger and bolder than the accompanying type) call attention to the beginning of each individual section, making it easy for the reader to move around on the page without getting lost.

Example A: Contrast

Notice how the high contrast between the graphic design elements, the text, and the rest of the surrounding white space makes this page captivating and interesting. Squint and notice which areas on the page are darker, and which are lighter in color.



Size contrast is also effective with relatively small headline type surrounded by lots of white space. In Example A, the headline draws your attention because of an acute visual starkness.

(See Example A.)

Be careful not to use a type or graphic element simply because it creates size contrast. You don't want any single element on a page to overwhelm the rest. For example, if your name appears in huge 24 point bold at the top of a resumé that otherwise is set in 10 point type, there is little doubt that the reader wouldn't miss your name. However, exaggerated type display such as this is not an appropriate choice for a resumé because it detracts from the rest of the page.

Weight choice creates an interesting contrast between heavy and light elements.

One of the simplest forms of contrasting heavy and light elements is using **bold** type in a block of normal type. Reverse type is an even more dramatic type choice, but should be avoided in long passages of text—because it is too difficult to read.

(See Example B.)

Using curves or straight geometric elements is a bold and interesting way to grab the reader's attention.

Juxtaposing random shapes with recognizable shapes can create a startling effect, best used to point the reader to a specific place on the page.

A striking effect can be achieved by combining various forms and shapes and contrasting them against the surrounding white space, or by setting them against solid black or screens of gray.

(See Example C.)

Example A:
Use of white space and contrast

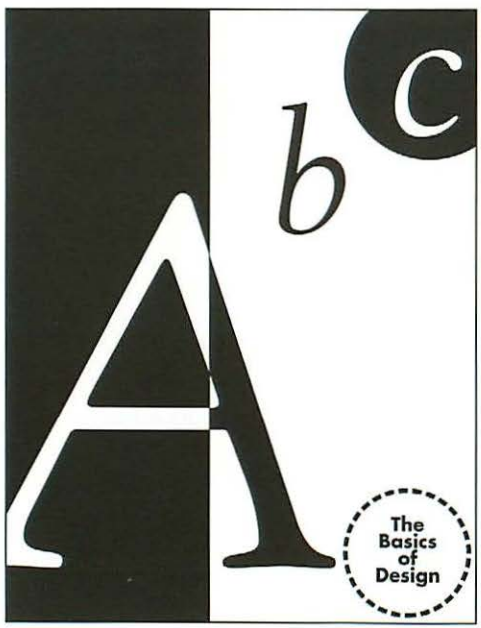
Here we see three side-by-side advertisements. In the middle sample, the small headline is lost in a sea of white. However, the samples on either side show better choices for type size and contrast, and are more effective at capturing the reader's attention.

Example B: (left)
Contrast of weight

In this document, the large, bold headline contrasts with the surrounding white space, while the pictures are equally distributed and balanced with attractively placed rules and borders that help guide the eye from section to section.

Example C: (right)
Shapes for contrast

Here we see a book cover that effectively catches the reader's attention by juxtaposing large pieces of type and geometric shapes across an alternately black-and-white background.



Black-and-White Design Elements

Reverses

Type or any visual element that appears white in front of a black or dark background is called a ***reverse****.*

Placing an initial cap within a box gives you many options. You can put black type on a gray field, gray type on a black field, white type on a gray field, or—as in Example A—white type in black.

White type can be reversed out of solid black, or it can be reversed out of a gray screen at a specific percentage (for instance, 25% gray). Be careful with very light shades of screens because some typefaces—especially small point sizes—can become illegible.

When choosing this type of contrast, be careful to not reverse out large amounts of text, because the eye soon tires of reading. Also avoid reversing out thin, airy typefaces, like Bodoni or Broadway, because they have a tendency to fill in with the surrounding black.

(See Example A.)

Initial Caps

Use initial caps sparingly.

An initial cap is the first letter of a body of text that is set in enlarged and sometimes decorative type for visual emphasis. It is a simple, yet powerful tool for grabbing the reader's attention.

The larger an initial cap, the more attention it will gather. You should try and match the style of the initial cap with the text style, or use a style that is in complete contrast to the text.

(See Example B.)

Shadows

Shadows give a three dimensional effect to the flat page, drawing the reader's attention to that area.

For extreme contrast, consider using a 100% black shadow box to create a dramatic, three-dimensional shadowing effect. You can give a new dimension to this effect by creating a background and filling it with different shades of gray. Also, by using different shades of gray as a screen, you can give type, or a piece of art, more depth and emphasis.

The drop shadow in Example C was filled with 20% gray, a subtle effect that is an appropriate choice for this particular document. If more dramatic contrast is needed, try filling the shadow box with a higher percentage of gray, or make it 100% black.

(See Example C.)

Rules and Borders

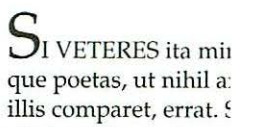
As an overall design element, rules and borders are great ways to enhance your layout. Rules can act as a guide for the eye, or add a touch of emphasis to a headline.

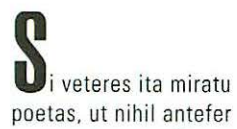
Depending on the style of rule you choose, you can add flair, or formality, or even a sense of fun. Be careful not to misuse the rule in underscoring type. It looks suspiciously like "underlining" if used in too many short blocks of text.

(See Example D.)

Example A:
Reverse drop cap sample

Example B:
Initial cap samples





Examples A and B:
Creating an initial cap that sticks up or drops below the first line of text or placing an initial cap within a box gives you many options.

Example C:
Shadow boxes

Example C: Shadow boxes
This shadow box was filled with 20% gray, a subtle effect that is an appropriate choice for this particular document.

Example D:
Rules and borders

Example D: Rules and borders
This use of rules and borders balances the text and art, and creates a sense of order on the page. If this page didn't have any art, however, the same use of rules and borders might create a fragmented, cumbersome format.

Scans and Screens

Some of the specific visual elements and techniques for designing in a black-and-white environment may require the more advanced abilities of desktop publishing programs, or at least your ability to work with scanned images. If you have these capabilities, the range of options available to you for creating eye-catching visual images with lots of contrast and color is limited only by your imagination.

For example, with the Apple OneScanner™ you can import a specific visual image (such as a photograph or an independent piece of artwork) directly into any application that has the capacity to store that image. Because the OneScanner automatically adjusts the levels of gray before scanning, your image can be imported into your program with the highest possible quality. This means that you can immediately use that image and avoid the complicated process of doctoring your photograph. You can also use scanners to capture textures from such materials as marble and cloth for use as background for a title or headline, or to enhance a drop cap.

In general, a good rule of thumb is: The better the original photograph, the better the quality of the scan. It is best to use a large photograph that has sharp contrast and clear focus. If you can, use an 8 x 10 photograph (even if you must have it enlarged at a photo shop). This ensures that your scan will have the best quality possible when you resize it and paste it in your page.

Putting It All Together

Let's look at the visual shortcomings of this ad and redesign it using a scanned image to make it work more effectively.

While there is nothing terribly wrong with the original ad from a design standpoint, this makeover shows how much more noticeable and interesting a document can be with grayed-out graphics.

(See Examples A and B.)

The shells used in this ad are from a book of "public domain" art, and were scanned in black and white. All of the shell images were first blown up in sizes ranging from 275% to 300% before being screened into the background.

Enhancing the headline and placing it in front of the lightly screened (about 20%) shell elements creates a more beautiful and aesthetic image. Considering that this ad is encouraging the reader to visit the state for its lovely scenery, this is a very effective layout to communicate that purpose.

Example A:
Ad (before)

Enjoy our scenery— Visit Oregon

Videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos rectum, nisi quod placuit sibi, ducunt, vel quia turpe putant parere minoribus, et quae imberbes didicere senes.

Insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema veniam antiquis, sed honorem et praemia posci. Recte necne crocum floresque perambulet Attae fabula si dubitem, clament periisse pudorem cuncti paene patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit, vel quia nil rectum, nisi quod placuit sibi, ducunt, vel quia turpe putant parere minoribus, et quae imberbes didicere senes.Quod si tam Graecis novitas invisa fuisset quam nobis, quid nunc esset vetus. Aut quid haberet quod legeret tereretque viritim.

Ut primum positis nugari Graecia bellis coepit et in vitium fortuna labier aequa, nunc athletarum studiis, nunc arsit equorum, marmoris aut eboris fabros aut aeris amavit, tibicinibus, nunc est gavisa tragoedis; sub nutrice puella

Non equidem

Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci. Recte necne crocum

OREGON

Visit us soon

Example B:
Ad (after makeover)

Enjoy our scenery.

Visit Oregon

Interdum volgus

Videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos.

Non equidem

Insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare, sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema.

Indignor quicquam reprehendi, non quia crasse compositum illepedeve pute tur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci.

OREGON

A final word about choosing the best print quality: Most laser printers provide all the capabilities and tools you need in order to produce high-quality grayscale images such as screens, solids, reverses, and other black-and-white design elements. For the best print quality, a LaserWriter with PhotoGrade™ capability gives you near photo-quality resolution and allows you to produce documents utilizing grayscale technology. For example, a 20% gray shadow box will print without the large pixel dots you are probably used to seeing with other laser printers. Instead, a LaserWriter using PhotoGrade prints a shadow box with a smooth, near-continuous tone of gray. If you are printing with another laser printer, you will not be able to produce documents with PhotoGrade quality. Let's look at one more document, and review the basic elements of black-and-white design.

Feature Story Makeover

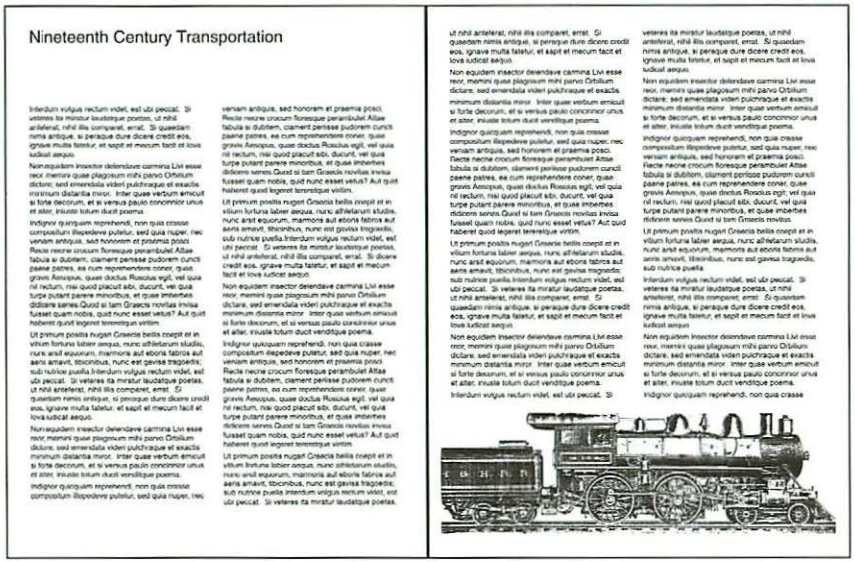
This piece has been redesigned to illustrate the elements we have been discussing in this chapter. Notice how much more distinguished the reversed out text in Example B is than the plain text in Example A. The boxed article in the lower right uses a scanned illustration within a 20% gray screened box to set it apart from the other features on the page.

Notice the collective effect of the rules and borders, photographic images, headlines, and column width. Together, they create an overall contrast that makes this document more readable and functional.

(See Examples A and B.)

Example A:
Feature story (before)

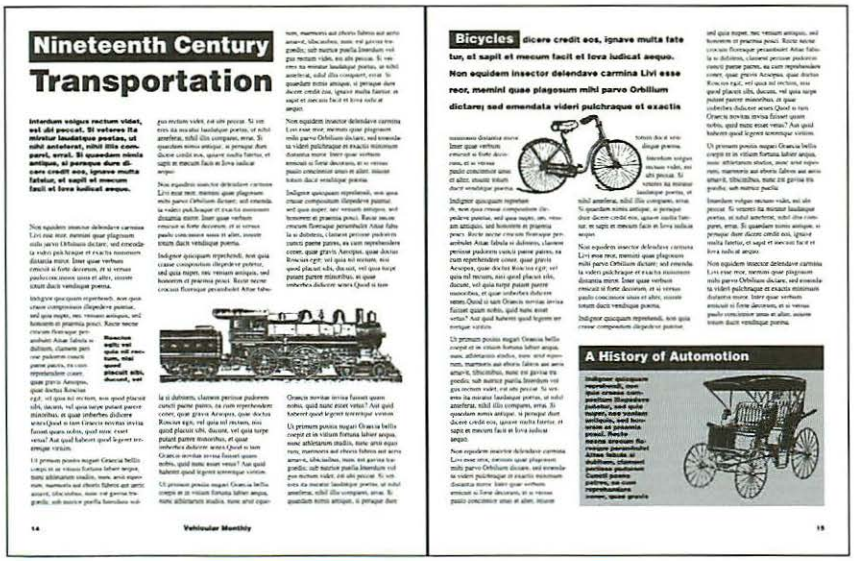
This page does little to draw you into its subject matter. As your eyes scan this article, the only element that captures your attention is the train located at the bottom of the second page—unfortunate considering that your eyes have already reached the end of this article. The title is thin and hardly noticeable and should be given added emphasis.



Nineteenth Century Transportation

Example B:
Feature story (after makeover)

The illustrations for this editorial are engravings from a book of "public domain" art. The train was reduced to 70%, the bicycle enlarged to 250%, and the carriage to 150% of original size. These scanned images create a distinctive mood that helps the reader to easily identify the theme of this piece.



Nineteenth Century Transportation

Bicycles

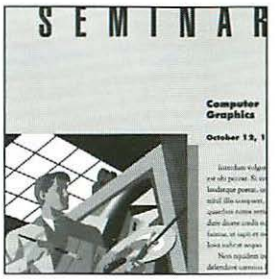
A History of Automotion

CHAPTER 5

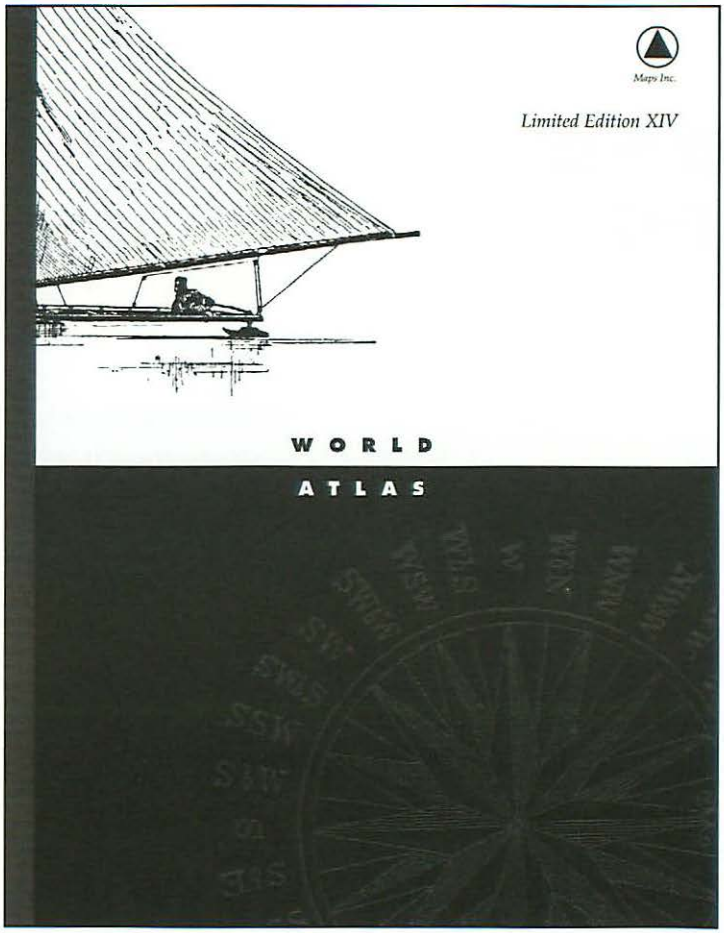
AN ALBUM OF DESIGN POSSIBILITIES

This chapter emphasizes the principles and concepts we have already discussed. More importantly, it is here to inspire you to use whatever techniques are available to you for incorporating visual elements into your page design.

The following pages are a collection of page designs with varying degrees of complexity. However, there is one important factor that these pages have in common: they are all designed to optimize the black-and-white output of your LaserWriter.



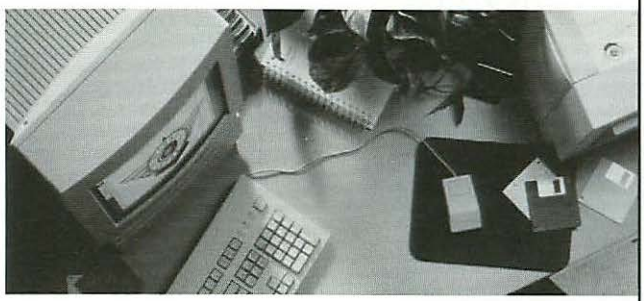
Producing documents like those in this chapter is really just a matter of combining your own creativity with the high-quality capabilities of the Apple OneScanner and the PhotoGrade™ output of your LaserWriter printer.



The engravings for this book cover were found in a book of "public domain" art and scanned as black and white line art on an Apple scanner. They were both imported into QuarkXPress, then sized and cropped. The boat is 125% of its original size, and the compass is 150% of original and screened back at 80% gray. (References to scanned images being reduced or enlarged from their original size relate to the image's actual size on a letter-size page, not as the images appear in these examples.)

This photo, originally a color transparency, was scanned as a high-resolution gray-scale image, then cropped and resized. It was placed to run off the edge of the page (known as a "bleed"). The logo is several boxes created in QuarkXPress and rotated 45 degrees for a diamond effect.

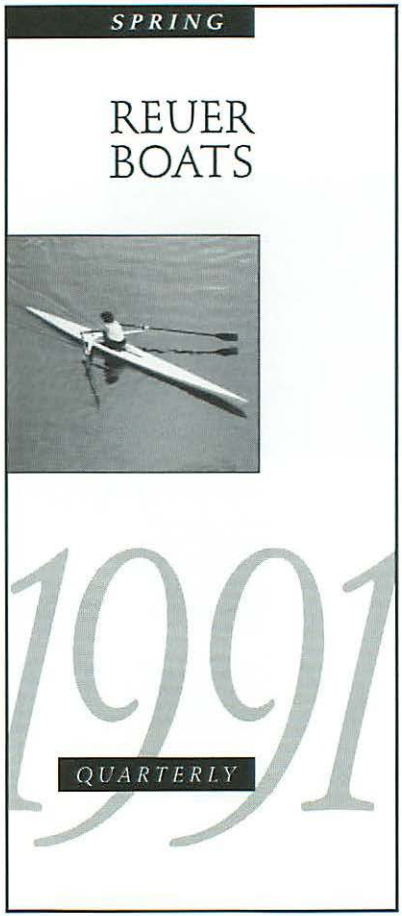
Museé des Ordinateurs
Paris



Interdum volgus rectum videt
peccat. Si veteres ita miratur
laudatque poetas, ut nihil anteferat,
nihil illis comparet, errat. Si quaedam
nimis antique, si peraque dure
dicere credit eos, ignave multa
fatetur, et sapit et mecum facit et
Iova iudicat aequo.

Non equidem insector delendave
carmina Livi esse reor, memini
quae plagosum mihi parvo Orbilium
dictare; sed emendata videri
pulchraque et exactis minimum

Agence des Musées



The "1991" was set in QuarkXPress at 275 points and screened back at 20% gray. The text block was created wider than the page in order to bleed off both edges. The scanned photo was also imported into QuarkXPress, then placed, sized, and cropped to bleed off the page.

The engravings used in this book report were scanned as line art from a book of "public domain" art and scaled in sizes ranging from 100% to 145% of original. The "stick-up cap" was created in QuarkXPress by simply creating a small text block and increasing the point size to fit.

Trees of the Tropics

a book by John Scott

Sago palms volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo.

Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema.

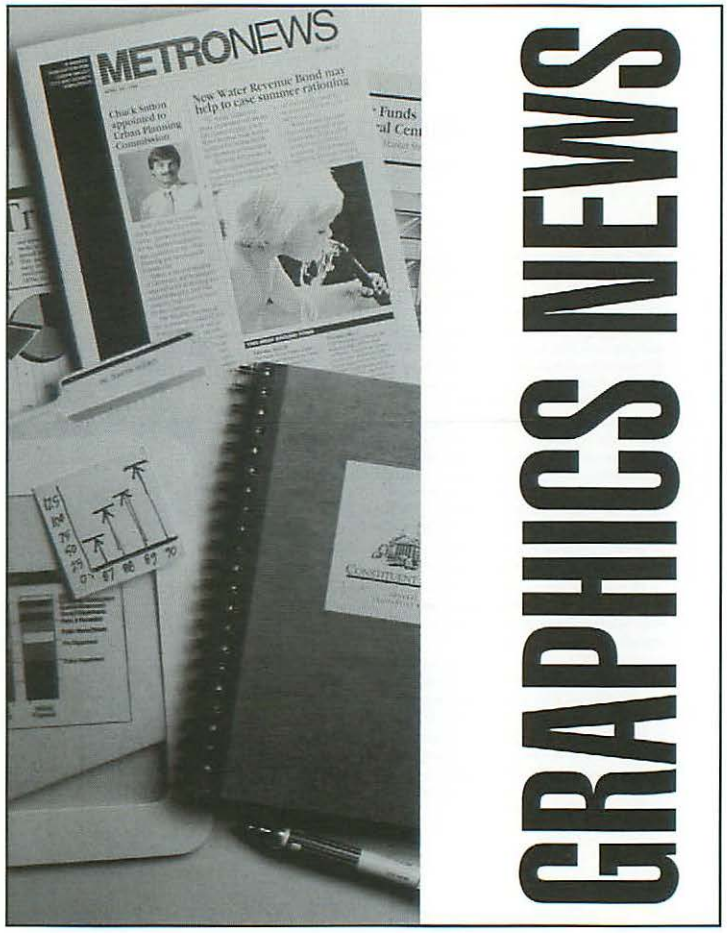
Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci. Recte necne crocum floresque perambulet Attae fabula si dubitem, clament periisse pudorem cuncti paene patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit; vel quia nil rectum, nisi quod placuit sibi, ducunt, vel quia turpe putant parere minoribus, et quae imberbes didicere senes.

Quod si tam Graecis novitas invisa fuisset quam nobis, quid nunc esset vetus? Aut quid haberet quod legeret tereretque viritim.

Ut primum positis nugari Graecia bellis coepit et in vitium fortuna labier aequa, nunc athletarum studiis, nunc arsit equorum, marmoris aut eboris fabros aut aeris amavit, tibicinibus, nunc est gavisa tragoedis; sub nutrice puella.

Interdum volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo.

Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema.



This photo, originally a color transparency, was scanned as a high-resolution gray-scale image. It was then sized and cropped in order to bleed off the edge of the page. The "Graphics News" was created in QuarkXPress and rotated 90 degrees.

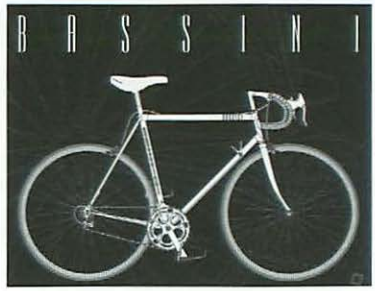
The art for this page comes from examples supplied by Adobe Systems Inc. and produced with Adobe Illustrator 3.0 (©1991 Adobe Systems Inc. All Rights Reserved). It was imported into QuarkXPress for resizing and cropping and appears at 65% of its original size.

Exhibition of fine art created with computers

Museum Contemporary

July 2 through August 27, 1992

The Hottest Bikes in Town



Rinterdum volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum

BASSINI

The bicycle in this page comes from examples supplied by Adobe and was created in Adobe Illustrator 3.0 (©1991 Adobe Systems Inc. All Rights Reserved). It is 47% of original size. The scanned photo of the gears was placed in QuarkXPress for cropping and resizing and is 25% of its original size.

To create the airy feeling for this "Seminars" headline, a space was added between each letter. The art was supplied by Adobe Systems Inc. and created in Adobe Illustrator 3.0 (©1991 Adobe Systems Inc. All Rights Reserved). The art was placed in front of a 30% gray drop shadow box for additional effect. The logo was created in QuarkXPress by creating and rotating various geometric shapes and grouping them together.

S E M I N A R S

Computer Graphics

October 12, 13, 14, 19

Interdum volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo.

Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema.

Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci. Recte necne crocum floresque perambulet Attae fabula si dubitem, clament periisse pudorem cuncti paene patres, ea

Portrait Photography Symposium

May 12, 13, 19

Interdum volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo.

Non equidem insector

Delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema.

Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci. Recte necne crocum floresque perambulet Attae fabula si dubitem, clament periisse pudorem cuncti paene patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit; vel quia nil rectum, nisi quod placuit sibi, ducunt, vel quia turpe putant parere minoribus, et quae imberbes didicere senes.

Quod si tam

Graecis novitas invisa fuisset quam nobis, quid nunc esset vetus? Aut quid haberet quod legeret tereretque viritim.

Ut primum positis nugari Graecia bellis coepit et in vitium fortuna labier aequa, nunc athletarum studiis, nunc arsit equorum, marmoris aut eboris fabros aut aeris amavit, tibicinibus, nunc est gavisa tragoedis; sub nutrice puella.

This brochure was designed in a "landscape" page layout (a form of horizontal page layout) in order to fold as mailer or to fit into a legal envelope. The photo was scanned from an 8 x 10 black and white print and imported into QuarkXPress, then reduced to 75%.

The photo for this real estate flyer was an 8 x 10 black and white print, which was scanned and imported into QuarkXPress, then reduced to 60% of original size. The house logo was drawn in SuperPaint, then imported into QuarkXPress and placed in the layout.

Beautiful Spanish-Style Home

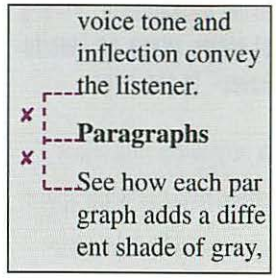
- Interdum volgus rectum videt est graecia novitas invisa fuisset
- Si veteres ita miratur laudatque
- Poetas, ut nihil anteferat, nihil
- Si quaedam nimis antique si venditque poema si tam
- Peraque dure dicere credit eos
- Ignave multa fatetur, et sapit et
- Mecum facit et iudicat aequo.
- Non equidem insector
- Livi esse reor, memini quae
- Plagosum mihi parvo orbilium alter, iniuste torum ducit
- Dictare; sed emendata videri
- Pulchraque et exactis minimum
- Distantia miror quae verbum
- Emicuit si forte decorum, et si
- Versus paulo concinnior unus et

Quam nobis, quid nunc esset fortuna labier
Aut quid haberet quod legeret nunc arsit
Ut primum positis nugari Graecia bellis coepit

CHAPTER 6

TROUBLESHOOTING FOR COMMON DESIGN MISTAKES

Creating professional-looking and effective documents is really a matter of fixing the design flaws that occur as you assemble your page. These pitfalls of design can be as blatant as a photograph which falls into the gutter of the pages, or as subtle as a misaligned margin. The result is the same: a poorly executed design.



Avoiding mistakes requires persistent previewing of your document, and fine-tuning of the design as you go along. In this chapter, we'll discuss some of the most common design and typography errors and how to correct them.

Avoid undesirable "rivers" of white space or "white holes" in the page.

A very distracting visual effect, rivers of white space are caused by subtle gaps between words which create a white stream running down the column. They often occur in poorly set text where large type is justified in narrow columns. These rivers can also be a result of an old typewriter habit—pressing the space bar twice after each period. Because your computer automatically adjusts the space between every word relative to the width of the column, artificially creating another space after each period can quickly add up to distracting rivers of space.

(See Example A.)

Remedy: Alter the type size, adjust the line length, or change the column width. Try to stop pressing the space bar twice after periods. If all else fails, you will have to manually delete the extra spaces after each period.

White holes appear when too much white space occurs between a headline and an adjacent photograph, or when an article is too short to fill the column down to the next headline or end of page.

Another form of white hole can appear within a column of text that is poorly hyphenated. When too many large words are automatically returned to the beginning of the next line in successive lines, a hole can appear toward the right side of the column.

Remedy: Increase the size of the headline or move it. Create hyphenated words at the end of the lines. Enlarge the visual element, or move it closer to the text.

Avoid "tombstoning" or aligning headings across the page.

This can mislead the reader to scan straight across the page into unrelated text.

(See Example B.)

Remedy: It is best to stagger the headings. If you are having trouble correcting this mistake, try changing your grid pattern by either adding or subtracting columns from your layout.

Example A:
Rivers and holes of white space

Typography and font use. Should achieve for the reader. What voice tone and inflection. Convey to the listener. See how each paragraph. Adds a different gray or "color." To the page paragraph does. Think of the white space as. Your palette and selection of. Type as your paint choice. Typography. And font use should achieve. For the reader. What voice tone and inflection may. Convey to the listener. See how each para. Adds a different shade of gray, or "color". To the page than another paragraph does. Think of the surrounding white space as. Your palette, and your selection of type. As your paint choice.

Example B:
Tombstoning

Give Your Business More More Powerful Options

Interdum volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo.

Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, inuste totum ducit vendidque poema.

Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci. Recte necne crocum floresque perambulet Attae fabula si dubitem, clament

Reading.

pertisse pudorem cuncti paene patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit; vel quia nil rectum, nisi quod placuit sibi, ducunt, vel quia turpe putant parere minoribus, et quae imberbes didicere senes.Quod si tam Graecis novitas invisa fuisset quam nobis, quid nunc esset vetus? Aut quid haberet quod legeret tereretque viritim.

Writing.

Ut primum positis nugari Graecia bellis coepit et in vitium fortuna labier aequa, nunc athletarum studiis, nunc arsit equorum, marmoris aut eboris fabros aut aeris amavit, tibicinibus, nunc est gavisa tragoedis; sub nutrice puella.

Interdum volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum

Powerful Presentations

laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo.

Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, inuste totum ducit vendidque poema.

Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci. Recte necne crocum floresque perambulet Attae fabula si dubitem, clament

Arithmetic.

facit et Iova iudicat aequo.

Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, inuste totum ducit vendit

C I

Quod Erod Calculatum

Avoid "floating" headings or subheads.

A heading loses its impact and confuses the reader when the block of text it belongs to becomes unclear.

(See Example A.)

Remedy: Be sure that your headlines and subheads are closer to the text they introduce than to any preceding text.

Don't bury the headline or subhead at the bottom of the page.

(See Example B.)

Remedy: Place the heading up at the top of the column and edit your text to fit the space, or use uneven column bottoms if you have to. But avoid isolating headings at the bottom of the page.

Avoid "whispering headlines."

(See Example C.)

Headlines should contrast significantly with the text they introduce by being larger and bolder. A "whispering" headline fails to attract attention to the text it introduces. Give it the importance it merits so that the reader will take notice.

Remedy: Increase the type size, make it bold, or use different typeface from the body text.

Avoid "jumping horizons" at the top of your page.

This up and down effect is disconcerting to the reader and damaging to the professional image of your document.

(See Example D.)

Remedy: Start each column of text the same distance from the top of each page. This is especially important for multipage documents.

Example A:
Floating subheads

paint choice.

Typography

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

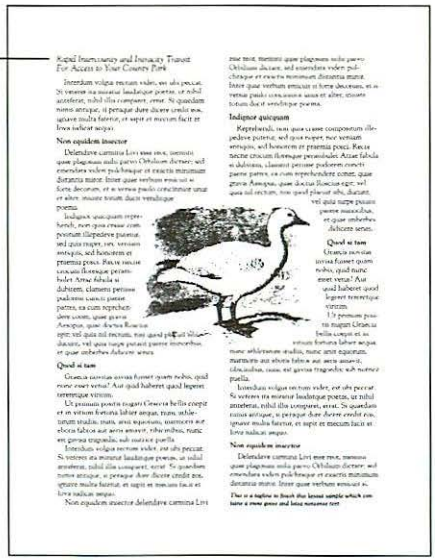
Paragraphs

See how each paragraph adds a different shade of gray, or

Visit Your County Park

Example B:
Buried headline

Example C:
Whispering headline



Example D:
Jumping horizons

Don't let widows or orphans create unintended gaps in the text columns.

A *widow* occurs when less than a third of a line is left isolated at the bottom of a paragraph, column, or page. An *orphan* is a word isolated at the top of a column or page.

(See Example A.)

Remedy: You can usually eliminate these by either editing the text (known as "copyfitting") or by cautiously adjusting the word spacing for that line. Be careful that you do not upset the line's readability by over-altering the word spacing.

To avoid a "busy" page layout, use rules and boxes with restraint.

Too many bordered elements or rules tend to compartmentalize the page and break up the natural flow of the text.

(See Example B.)

Try to avoid a claustrophobic page layout.

Set your margins and column width in order to frame your pages with appropriate white space and give text columns plenty of breathing room. Use the surrounding white space like a picture frame to highlight your text.

(See Example C.)

Example A:
Widows and orphans

Example C:
Good use of white space

Example B:
Appropriate use of rules and borders

Overuse

Good

APPENDIX

USE OF KEY CAPS AND SPECIAL CHARACTERS

Remember, your computer is not a typewriter.

Old habits die hard when it comes to the outmoded typing techniques you once learned on a typewriter. It's easy to carry these habits into the realm of desktop publishing on your computer. The following is a list of the most often used characters and accent marks which you should learn to use according to accepted modern typesetting standards.

Quotation Marks:

To avoid the default (") setting: type Option-[(“) and Option-Shift-[(”).

Apostrophe: (’)

Type Option-shift-] to avoid (').

Ellipsis: (. . .)

To avoid (...) or (. . .), type Option-Semicolon.

Dash (em dash): (—)

Type Option-Shift-Hyphen for (—) rather than (--).

Accent Marks above characters:

é Type Option-e

à Type Option-`

ü Type Option-u

ñ Type Option-n

î Type Option-i

Other special characters:

• Type Option-8

fi Type Option-Shift-5

fl Type Option-Shift-6

© Type Option-g

™ Type Option-2

® Type Option-r

° Type Option-Shift-8

¢ Type Option-$

GLOSSARY

bleed

Any photograph, illustration, or other graphic that runs off the edge of a page.

body text

The main text, also called "body copy" or "running text."

border

A framing element around text, graphics, or the entire page. Borders range from simple hairline rules to decorative and thematic graphic elements.

bullets

Dots or other such elements used to designate items in a list. (Keystroke is "Option-8" on the Macintosh.)

callout

A label that identifies a specific part of an illustration.

caption

The text that describes or expands upon an illustration.

column

The vertical space designated for text or graphics. On a given page there can be one column, or multiple columns.

copyfitting

Editing text to fit a specified space.

dingbat

A decorative or symbolic device used to separate items on the page or to denote items on a list.

display type

Type that is larger than body text, often in boldface, used for headlines, subheads, breakouts, and other attention-getting type.

drop cap

An enlarged initial letter that extends below the first line of body text. (See also "initial cap.")

facing pages

Two pages that face each other in a multipage document. There can also be more than two facing pages in certain publications, such as a tri-fold brochure.

folio

The page number.

font

In desktop publishing, sometimes used interchangeably with "face" to refer to the entire family of letters of a particular shape or design, such as Helvetica. But in traditional typesetting, font refers to the specific size and style of a given typeface, such as 10 point Helvetica Bold.

footer

A line at the bottom of the page that helps orient the reader within a document, which may include such information as title, author, chapter, issue date, and page number. Also called a "running foot."

format

The overall appearance of a publication, including page size, paper, binding, length, and page design elements such as margins, number of columns, and treatment of headlines.

grid

The pattern of columns and rows on the page into which text and graphics is placed. In desktop publishing applications, the grid is determined by a series of nonprinting vertical and horizontal lines used as a guide for placement of text and graphics on the page.

gutter

The space between two facing pages, usually where the pages are bound. Also the space between two or more columns of text where the page is folded.

halftone

The representation of a continuous tone photograph or illustration as a series of dots that look like gray tones when printed.

hanging indent

A paragraph style in which the left margin of the first line extends beyond the left margin of subsequent lines.

header

A line at the top of the page that helps orient the reader within a document, which may include such information as title, author, chapter, issue date, and page number. Also called "running head."

headline

The title of an article or story.

initial cap

The first letter of the body text set in enlarged and sometimes decorative type for visual emphasis.

justified type

Type that is flush, or even, on both the right and left margins.

kerning

The process of adjusting the space between characters, generally done in headlines and other display type.

layout

The term used to describe the arrangement of text and graphics on a page.

leader

A rule or line, often dotted, that moves the eye from a callout or label to the part of the illustration it describes.

leading

The distance between the base of one line of text and the base of the next, usually measured in points.

logo

A graphic which designates a company, product, or publication name. A logo can be designed with purely graphic elements or with text.

margin

The distance from the edge of the paper to the area occupied by text and graphics.

orphan

A line of text isolated at the bottom of a page or column, which is separated from the rest of the paragraph it belongs to.

overline

A brief tag, over a headline, that categorizes a story or article. Also called a "kicker" or an "eyebrow."

page view

A function that enables you to view the overall layout of a page. Some programs allow you to view various sizes of the page, such as 50%, 75%, actual size, or 200%. Others show the full page view only.

pica

Traditional typographic measurement composed of 12 points.

point

The basic measurement of type. There are 12 points to a pica. One point equals about 1/72 inch.

printer font

A mathematical description of every character in a typeface, which enables a printer to print characters in any size at the best resolution possible on that printer.

pull quote

A sentence excerpted from the body copy and set in large type, used to break up the running text and draw the reader's attention to the page. Also called a "breakout" or "blurb."

resolution

The clarity or fineness of detail visible on screen or in the final printout, usually expressed in dots per inch (dpi). In printed material, the resolution is dependent upon the printer's capacity, which can range from 300 dpi in most laser printers to 2540 dpi in Linotronic imagesetters.

reverse type

White letters or rules set against a solid background, either 100% black or a specific level of gray.

rules

Lines used for typographic purposes, usually measured in points.

sans serif

Typeface that is without, or "sans," the little accents at the ends of each character.

scanner

A device that reads information from a photograph or other form of illustration. The image is converted into a collection of dots that is stored as a bit-mapped file. This file can then be manipulated in various software programs, and placed electronically into a page layout program.

screens

A background tint or texture that is set behind text or art in a percentage of gray. Also called a "tone."

serif

An accent or finishing stroke projecting from the end of a character. Typefaces with these additional strokes are called serif faces.

side bar

A smaller, self-contained story inside a larger one, usually boxed, with its own headline to set it apart from the rest of the text.

stick-up cap

An enlarged initial letter extending above the body text; used as a graphic element to draw attention to the beginning of a story or new chapter.

thumbnails

Rough sketches of a page used to plan the design. Some page layout programs allow you to see your pages in small views, also called thumbnails.

weight

The density of a letter, generally described as light, regular, bold, and extra bold.

white space

The blank areas of the page without text or graphics. White space is used deliberately, and is an important element in good design.

widow

One word, or several, isolated at the top or bottom of a page or column of text.

wraparound text

Text that flows around a graphic element. Also called "runaround text" or "text wrap."

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